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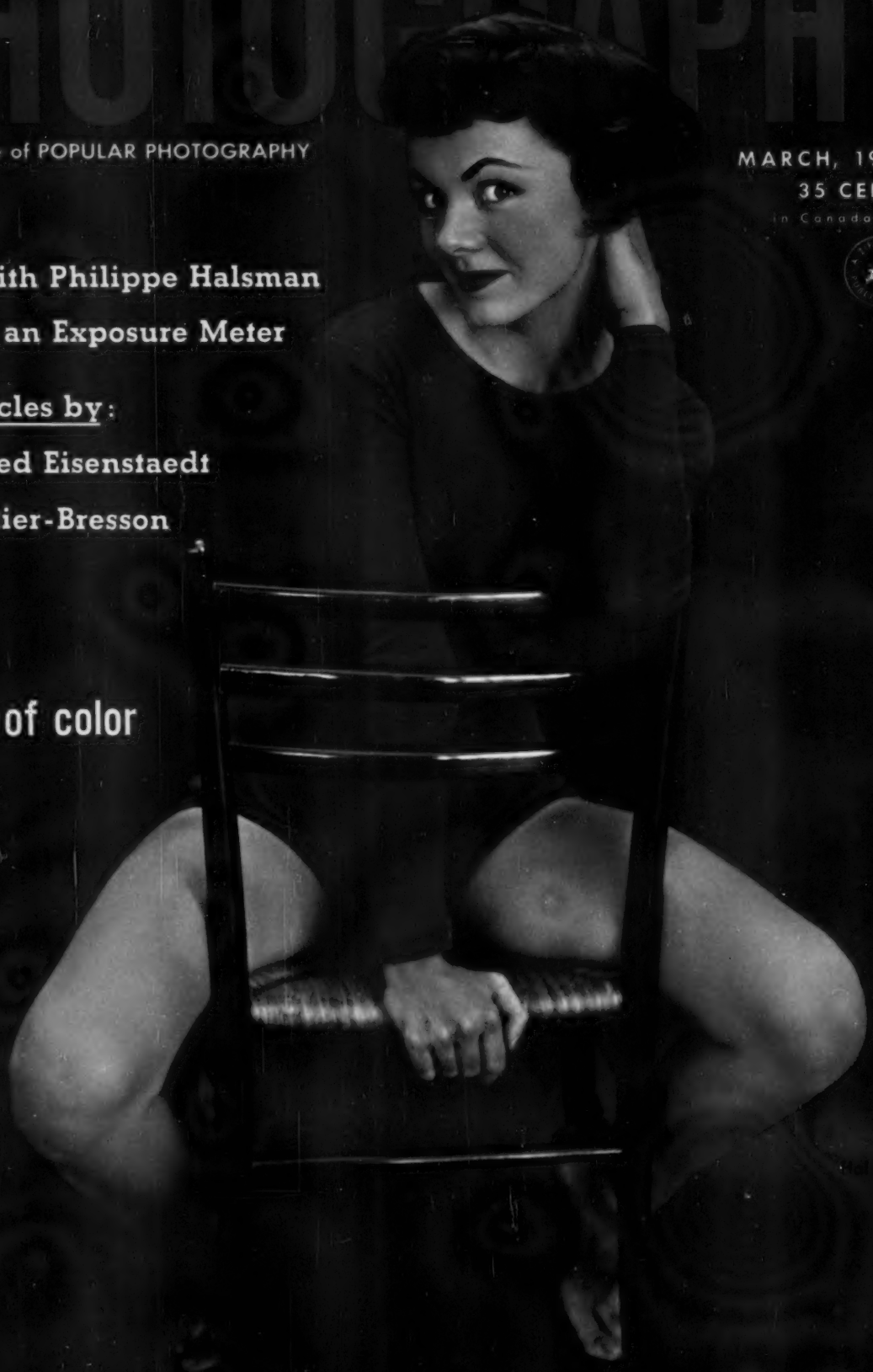

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MARCH 1954

VOLUME 34, NUMBER 3

PHOTOGRAPHY

INCLUDING camera AND American PHOTOGRAPHY

For this unique portrait, photographer Hal Reiff used a black backdrop to offset his model in her striking red leotard. He used an 8x10 Calumet view camera equipped with an 8½-inch Commercial Ektar lens, and loaded with Ektachrome Type B film. One bank of 18, 3200K, 500-watt floodlamps supplied all the illumination. Reiff set his shutter at one-fifth second, and stopped down to f/11.

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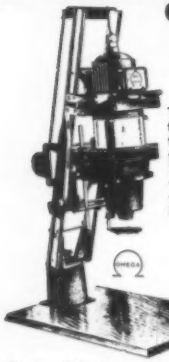

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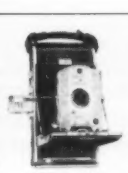

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Novoflex Bellows Extension EBIG	75.00	Ihagee Two-in-one Adapter	10.00
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Waist-level Reflex Viewfinder	25.50	Ihagee Type II Microscope Adapter	36.00
Pentaprism Finder	50.00	Elektra Remote Control Attachment	9.50
		Ihagee Flashgun for Exakta	30.00

EASY Payments!

New 1954 Exakta 66

Long and eagerly awaited, here it is! The new 2¼ X 2¼ single lens **Exakta 66** has speeds from 12 seconds to 1/1000th second; full flash synch'; waist-level finder interchangeable with accessory eye-level Pentaprism; and a host of other features. With Tessar 80mm coated f/2.8 preset lens **$299. Cash or $29.90 Down** (tentative price).

1954 Exa

With Peronar coated f/2.9 lens **$89.75 Cash or $8.97 Down**; or with Zeiss Tessar coated f/3.5 lens **$119.75 Cash or $11.97 Down.**

EXA COMBINATION OUTFIT AT A $30. SAVINGS!

Exa with Peronar coated f/2.9 lens (normal), eveready case, BC flash gun, and Steinheil 105mm coated f/4.5 telephoto lens . . . **complete** (regularly $159.40) at special sale price of only **$129.40 Cash or $12.94 Down!**

1954 PENTACON

One of the World's Finest Cameras

Pentacon with Schneider Westar coated f/2.8 lens **$169.50 Cash or $16.95 Down**, with Tessar coated and preset f/2.8 lens **$239.50 Cash or $23.95 Down**; with Primoplan coated and preset f/1.9 lens **$239.50 Cash or $23.95 Down**; with Schneider Westanar coated f/2.8 lens in new fully automatic diaphragm **$249.50 Cash or $24.95 Down**; with Biotar coated and preset f/2.0 lens **$269.50 Cash or $26.95 Down**; or with Angenieux coated and preset f/1.5 lens **$299.50 Cash or $29.95 Down.**

SELECTED PENTACON ACCESSORIES

Eveready Leather Carrying Case	$ 15.00
CopyMat, Optical Bench System . . . complete . . . Model 1	97.50
CopyMat, Optical Bench System . . . complete . . . Model 2	117.00
Novoflex Bellows Extension EBAL (single carriage)	44.50
Novoflex Bellows Extension EBIG (double carriage)	75.00
Novoflex EBAL with Steinheil 105mm coated f/4.5 lens	74.00
Novoflex EBIG with Steinheil 105mm coated f/4.5 lens	104.50
Set of 3 Extension Tubes	15.00
Microscope Adapter	25.00

Coated Lenses for Pentacon, Praktica, Praktiflex FX, Contax-S, and Contax-D — all Available on Dowling's Fifth Avenue Convenient 10% Down Payment Plan!

WIDE ANGLE LENSES

35mm Angenieux Retrofocus f/2.5	$ 99.50
40mm Zeiss Tessar f/4.5	99.00
40mm Steinheil Cassaron f/3.5	49.50

TELEPHOTO LENSES

85mm Steinheil Culminar f/2.8	$ 68.00
90mm Angenieux Type Y1 f/2.5	84.50
100mm Hugo Meyer Goerlitz Trioplan	81.60
135mm Angenieux Type Y2 f/3.5	75.50
135mm Steinheil Culminar f/4.5	60.00
135mm Zeiss Triotar f/4.0	75.00
150mm Hugo Meyer Goerlitz Tele-Megor f/5.5	55.95
180mm Hugo Meyer Goerlitz Tele-Megor f/5.5	82.95
250mm Hugo Meyer Goerlitz Tele-Megor f/5.5	132.15
400mm Hugo Meyer Goerlitz Tele-Megor f/5.5	199.50

1954 PRAKTIFLEX FX Outfit at Tremendous Savings!

You receive a complete 4 unit outfit, as illustrated:

VA. 1954 **Praktiflex FX** camera with Victar coated f/2.9 lens

VB. Praktiflex FX Telepar 105mm coated f/3.8 telephoto lens

VC. Top-grain eveready carrying case

VD. BC flash gun

Regularly priced at $168.15. Special Dowling's Fifth Avenue sale price only **$139. Cash or $13.90 Down . . .** complete!

Same **Praktiflex FX** 4 unit outfit with either Tessar coated preset f/3.5 lens or Primoplan coated f/1.9 lens at special D. F. A. sale price of **$179. Cash or $17.90 Down.** Dowling's Fifth Avenue also supplies a complete range of individual Praktiflex FX cameras — which are always popular and reliable:

Praktiflex FX Camera with Victar coated f/2.9 lens **$ 99.50 Cash or $ 9.95 Down**

Praktiflex FX Camera with Tessar coated preset f/3.5 lens **139.50 Cash or 13.95 Down**

Praktiflex FX Camera with Primoplan coated f/1.9 lens **139.50 Cash or 13.95 Down**

Praktiflex FX Camera with Tessar coated preset f/2.8 lens **169.50 Cash or 16.95 Down**

Praktiflex FX Camera with Biotar coated preset f/2.0 lens **220.00 Cash or 22.00 Down**

New 1954 EDIXA

Edixa "Anniversary" Model offers exceptional value, indeed!

Its features include split-image, military type rangefinder; self-timer; Schneider coated f/2.8 lens; and Pronto flash-synchronized shutter with 5 speeds to 1/200th second. PLUS — a rapid wind lever which simultaneously transports the film, cocks the shutter and counts the exposure! Only **$49.95 Cash or $4.95 Down.** Carrying case **$6.95**; BC flash unit **$5.50.**

USE COUPON ON NEXT PAGE TO REQUEST YOUR COPY OF OUR COMPLETE NEW 1954 CATALOG . . . IT'S *FREE!*
MEANWHILE BUY *ANY* CURRENTLY ADVERTISED PHOTOGRAPHIC PRODUCT FROM D.F.A. JUST SEND IN YOUR ORDER *TODAY!*

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- EASY PAYMENTS FOR CIVILIANS AND SERVICEMEN THE WORLD-OVER.
- *NO INTEREST . . . NO EXTRA CHARGE FOR CREDIT.*

1954 *Pacemaker* GRAPHIC OUTFITS

All brand new, latest models, with both factory guarantee and D. F. A.'s own guarantee. Outfits include: * Graflok back * Ektalite screen * Kalart coupled rangefinder * Graflite 3 cell flash gun installed * deluxe carrying case * Graphic film pack adapter * 6 cut film holders * adapter ring * sunshade * 4 filters * 3 boxes cut film (75 sh.). Prices include **all** this extra equipment! Easy payments available!

Size	Coated Lens In Shutter	Speed Graphic	Crown Graphic
2¼ x 3¼	101mm Ektar f/4.5 (1/800 sec. shutter)	$316.	$275.
	105mm Schneider Xenar f/3.5	326.	285.
	105mm Zeiss Tessar f/3.5	335.	295.
	105mm Ektar f/3.7	335.	295.
3¼ x 4¼	135mm Schneider Xenar f/4.7	299.	255.
	127mm Ektar f/4.7	309.	265.
	135mm Zeiss Tessar f/4.5	325.	279.
4 x 5	135mm Schneider Xenar f/4.7	299.	257.
	135mm Optar f/4.7	314.	269.
	127mm Ektar f/4.7	314.	269.
	135mm Zeiss Tessar f/4.5	329.	286.
	150mm Zeiss Tessar f/4.5	335.	289.
	150mm Schneider Xenar f/4.5	335.	289.
	152mm Ektar f/4.5	335.	289.
	150mm Zeiss Tessar f/3.5	395.	349.

1954 Rolleicord Rolleiflex

Dowling's Fifth Avenue—known the world-over as a headquarters for the Rollei photographer—is proud to offer the new Rolleicord IV, Rolleiflex 2.8C and the traditionally fine Rolleiflex f/3.5 cameras. Each of these fully flash synchronized 1954 models is a leader in its class!

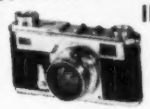
Rolleicord IV with coated Schneider Xenar f/3.5 lens in M-X shutter **$149.50 Cash or $14.95 Down**
Rolleiflex with coated Schneider Xenar f/3.5 lens in M-X shutter **$265. Cash or $26.50 Down**
Rolleiflex with coated Zeiss Tessar f/3.5 lens in M-X shutter **$285. Cash or $28.50 Down**
Rolleiflex 2.8C with coated Schneider Xenotar f/2.8 lens in M-X shutter **$385. Cash or $38.50 Down**

Dowling's Fifth Avenue delivers each Rollei as a factory packaged **complete** unit, including dual lens cap, cable release and deluxe leather eveready carrying case . . . at no extra charge.

Selected Accessories for Use with Your Rollei

Flashflex BC Unit with Battery (illustrated on camera)	$22.95
Plate Back Set	38.27
Rolleikin II 35mm Adapter	35.78
Rolleikin 2.8C	25.80
Rolleinar I or II (f/3.5)	18.69
Rolleipar I or II (f/3.5)	9.05
Rolleinar-par I or II (2.8C)	27.00
Rollei Filters (2.8C)	$ 7.95
Rollei Lens Hood (2.8C)	6.95
Zeiss Duonar 2-X f/5.6 Telephoto Lens with Case	144.00
Rolleigrid Field Lens	4.95
Panorama Head	14.19
Stereo Attachment	13.95
Veigel Exact "66" Enlarger	189.50

1954 CONTAX IIA and IIIA



New lower prices! Contax IIA with Sonnar coated f/2.0 lens **$353. Cash or $35.30 Down**; or with Sonnar coated f/1.5 lens **$383. Cash or $38.30 Down.** For Contax IIIA, with built-in exposure meter, add **$34. Cash or $3.40 Down.**

1954 ZEISS *Contessa 35*

Trustworthy and elegant pocket-companion, weighing only 21 ounces. Coupled rangefinder, built-in exposure meter with ASA scale, renowned Opton Tessar coated f/2.8 lens, fully synchronized Compur Rapid M-X shutter with speeds to 1/500th sec. Now only **$153. Cash or $15.30 Down.**

1954 RETINA IIA

Compact, precise and reliable . . . perfect for travelling light! Full M-X synchronization, rapid film advance lever. With Schneider Xenon coated f/2.0 lens **$149.50 Cash or $14.95 Down.**

1954 *Leica* IIIf

With Leitz registration on both camera and **genuine** coated Leica lens. With Elmar f/3.5 **$278. Cash or $27.80 Down**; with Summaron f/3.5 **$312. Cash or $31.12 Down**; with new Summicron f/2.0 **$393. Cash or $39.30 Down**; with Summarit f/1.5 **$434. Cash or $43.40 Down.**

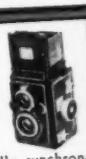
3-D HEADQUARTERS!

Revere Stereo Camera (illustrated) with matched coated f/3.5 lenses **$174.50 Cash or $17.45 Down; Stereo Realist Camera** with matched coated f/3.5's **$159. Cash or $15.90 Down. New dual TDC Stereo Project-or-View $149.50 Cash or $14.95 Down. Taylor Stereo Table Viewer $87.50 Cash or $8.75 Down.**

1954 *Linhof* Super Technika Cameras

4 x 5 model with Multifocus rangefinder and 127mm Xenar coated f/4.7 lens in M-X shutter **$359.75 Cash or $35.97 Down.** Linhof 2¼ x 3¼ outfit with multifocus rangefinder and 3 lenses complete **$575. Cash or $57.50 Down.**

1954 ZEISS IKOFLEX IIa



NOW . . . fully synchronized and with Extrabrite focusing screen. Film winding knob cocks shutter automatically. With Tessar coated f/3.5 lens in Compur M-X shutter at sensationally reduced price: **$169. Cash or $16.90 Down.**

1954 KODAK CHEVRON

Popular 2¼ X 2¼ size. Combined eye-level viewfinder-rangefinder, with parallax correction; rapid film advance lever; automatic film stop. Equipped with needle-sharp Ektar coated f/3.5 lens in Synchro-Rapid "800" shutter (10 speeds from 1 sec. to 1/800th sec.). **$215. Cash or $21.50 Down.**

1954 HASSELBLAD

Superlative 2¼ X 2¼ single lens reflex with crisp Ektar coated f/2.8 lens. **Model "1000-F"** speeds to 1/1000th sec. **$399.50 Cash or $39.95 Down. Model "1600-F"** speeds to 1/1600th sec. **$499.50 Cash or $49.95 Down.**

1954 POLAROID *Land* Cameras

Exciting new Pathfinder, model "110" with coupled rangefinder and coated Wollensak lens in Rapax shutter **$249.50 Cash or $24.95 Down.** Polaroid, model "95" **$89.75 Cash or $8.97 Down.**

1954 ELECTRONIC FLASH UNITS

Sun-Lite II battery-pack unit **$79.50 Cash or $7.95 Down**; new **Sun-Lite II** Pocket-Pak unit **$89.50 Cash or $8.95 Down.** Latest **Heiland Strobonar V** dry cell unit **$119.50 Cash or $11.95 Down; Strobonar III $189.50 Cash or $18.95 Down; Strobonar IV $369.50 Cash or $36.95 Down.**

1954 Bolex H-16 De Luxe

Complete with Octameter and 3 top Kern coated lenses: Switar 1" f/1.4, Yvar 16mm f/2.8 and Yvar 75mm f/2.8 — plus compartment case **$712.50 Cash or $71.25 Down.** Bolex H-16 Leader with Lytar coated 1" f/1.9 lens **$299.50 Cash or $29.95 Down.** Request **free** Bolex catalog!

ALL EQUIPMENT LISTED IS BRAND NEW—FACTORY PACKED. OUR STOCKS OF BOTH USED AND NEW EQUIPMENT ARE HOWEVER MOST EXTENSIVE: PLEASE WRITE FOR ANYTHING PHOTOGRAPHIC.

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WRITE
LIFE Color LABS Dept. PP-3
204 Washington Ave
Albany, N. Y.

letters to the editor

Contest Coincidences

In looking over the prize winners of your recent contest, I notice an award was given to Gordon C. Graham for a picture entitled *Idaho Landscape*. I wonder if you realized this same picture appeared in the 29th Edition of Kodak's book, *How to Make Good Pictures*, on page 109. Is this purely a coincidence?

K. G. Coutchie
Salinas, Calif.

• *It is. A check with Kodak informs us that their picture was made by Edward Guerrier and purchased by them in 1951. The point of view is slightly different, and Guerrier's shot was made at harvest time.*—ED.

I have just noted that the third-prize color winner by Irwin Lubroth is almost identical (except for the color) with the black-and-white picture by Alfred Statler on page 205 of the 1954 PHOTOGRAPHY Annual. I wonder which picture came first.

C. James Fleming
Sacramento, Calif.

• *Technical data on these two pictures doesn't tell when they were made, but both were shot from the top of the Arch of Triumph in Paris. The sidewalk is a segment of the Place de l'Etoile which surrounds the Arch. This, like the Idaho landscape, shows the universal appeal of "natural" subject matter.*—ED.

Instead of Acetic Acid

Thomas T. Hill's article, *How Long Will Your Pictures Last?*, in the January issue, was a real eye-opener. I'm sure everyone who read it will be grateful to him—and some of us may mend our slipshod fixing ways. I wonder if Hill could help me with a problem; I have developed a most discomfiting complaint for a photographer. I'm allergic to acetic acid. I am intrigued by Hill's recommendation of ammonium thiosulfate fixers, and I wonder if he could give me a formula for one. Primarily for prints, since I don't have too much trouble in tank-developing film. Maybe, too, there's a substitute for acetic I could use as a short-stop bath.

James L. Hamar, Jr.
Summit, N. J.

• *A reply from Hill states, in part, "In general, sodium bisulfite (meta-bisulfite) or citric acid may be substituted. There are well-known non-hardening fixer formulas using bisulfite; an example is Edwal 224 (see their data sheet 114). Citric acid may be used as well as bisulfite for a stop bath for prints in place of acetic acid, but it is recommended only where no hardening is desired, since citric acid will interfere with any hardener used in the fixer following the stop bath. I have used a solution of one ounce of citric acid in a quart of water. Or you can use*

BROOKS

NEW BUT DISCONTINUED

KODAK RETINA 11A . . . For range, precision and built-in features, this is an expert's camera . . . yet it's surprisingly easy to operate. f/2 coated Heligon, color corrected lens; shutter speeds 1 to 1/500, with F, XM synchronization; coupled rangefinder, rapid winding knob. $109.50

CONTAX D . . . the new year's big bargain! f/2 coated Biotar lens, pre-set diaphragm, eye-level focus, built-in flash and self-timer. Limited quantities. Usually $485 . . . SPECIAL $199.00

PRAKTICA FX . . . extremely versatile, single-lens reflex camera, with nine speed focal plane shutter, complete range of accessories, with f/2.8 preset Tessar lens $109.50 . . . with f/1.9 Primoplan lens $109.50

BARGAINS

From our used camera department

LEICA

3a f/2 Summar lens	$119.50
3c f/2 Summitar	159.50
3c f/3.5 Elmar	139.50
35mm Elmar f/3.5 ctd.	48.00
35mm Summaron f/3.5 ctd.	69.50
35mm Nikor f/3.5 ctd.	59.50
50mm Elmar f/3.5	39.50
50mm Summitar f/2 ctd.	82.50
50mm Summarit f/1.5 ctd.	129.50
90mm Elmar chrome f/4 ctd.	68.50
135mm Hektor chrome ctd.	109.50
200mm Telyt w/reflex housing	179.50
Universal finder	32.00

CONTAX-NIKON

Contax 2 w f/2 Sonnar	129.50
Contax 2 f/1.5 Sonnar	149.50
Contax 3 f/2 Sonnar w/meter	139.50
Contax 1 f/2.8 Tessar	54.00
Contax 2a f/2 Sonnar w/Fl Synch.	219.00
Contax 3a f/1.5 Sonnar w/meter, Fl. Synch.	279.00
Nikon w/f/1.4 latest model w/Fl. Synch.	209.50
35mm Biogon f/2.8	99.00
35mm Biometer f/2.8	119.00
85mm Sonnar f/2	119.00
135mm Sonnar f/4	97.00
Universal Finder	45.00
180mm Sonnar f/2.8 w/reflex housing	289.00

PRESS, ROLL FILM CAMERAS

Speed Graphic 2¼ x 3¼, w f/4.5 lens, rangefinder, Kalart Fl. gun	96.50
4 x 5 Anniversary Speed Graphic f/4.5 lens, rangefinder, flashgun	119.50
Busch 2¼ x 3¼ w f/4.5 lens Kalart rangefinder, flashgun	79.50
Kodak Medalist 1 f/3.5 Ektar w/rfdr.	78.00
Kodak Medalist 2 f/3.5 Ektar w/rfdr., fl. synch.	137.00
Super Ikonta B MX-synch. f/2.8 Tessar lens	149.00
Super Ikonta C MX-synch.; f/3.5 Tessar lens	119.00
Kodak Tourist f/4.5 lens—1/800 shutter, fl. synch.	59.50

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BROOKS 1st for Press

BRAND NEW PRESS OUTFIT—Busch 4x5 Pressman, ctd. 135 mm Raptar Lens in Rapax sh., Cpld. Rangefinder, revolving back, double extension bellows, precision built **129.50**

12950

W/f4.7 Xenar Compur full sync., R.F. **139.50**
Optical Viewfinder **6.95**
2¼x3¼ Pacemaker Crown Graphic, coupled Rangefinder f3.5 Skopar full synch. **179.50**
2¼x3¼ Pacemaker Speed Graphic rangefinder f3.5 Skopar full synch. sh., flash **214.95**
4x5 Pacemaker Crown Graphic with Kalart rangefinder f4.7 ct. Xenar Compur MX, flash shutter, fl. gun, new **189.00**
4x5 Pacemaker Speed Graphic, Kalart Rangefinder f4.7 ctd. Xenar MX Comp., flash gun **224.00**

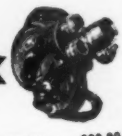
BRAND NEW PRESS CAMERA ACCESSORIES	Regular	Special
45 Lisco Holders	4.25	2.99
23 Roll Film Holder	19.95	15.96
23 Grafmatic Film Holder	14.85	11.60
23 Graflok Back	19.95	16.95
45 Polaroid Land Back		77.50
45 Graflex Roll Film Holder	21.95	17.56
45 Grafmatic Film Holder	21.50	17.25

BROOKS 1st for Bolex

NEW BOLEX H-16 LEADER—Complete with Tri Focal Viewfinder, Critical Focus Eyecup and turret head for 3 lenses. 100 ft. capacity. With 25mm T1.9 Lytar ctd. lens **299.50**

BOLEX H16 or H8 De Luxe with f1.9 Lytar 25mm, Octameter & eye-level focus **372.75**
NEW BOLEX PAN CINOR ZOOM LENS for 16mm cameras. Variable focal length lens, from 20mm to 60mm in 1 "take" **447.50**
Bolex Stereo Attachment **397.50**
Stevens Motor for BOLEX, with batteries **77.50**

BROOKS 1st for sound movie



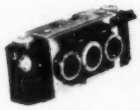
B&H Proj. 202C, Mag. and Opt. Projector **699.00**
NEW MOVIE MITE, 8mm Sound Projector **398.50**
Auricon Cine Voice, 100 ft. mag. camera **695.00**
Auricon Pro, 200 ft. mag. camera **1310.00**
Auricon Super, 1200 ft. mag. camera **3319.25**

BROOKS 1st for Leica

Brooks proudly presents the new Summicron 50mm f/2 lens, with the highest degree of correction ever attained in a high speed lens, with new IIIf body. **39300**

	New
Leica IF body, built-in flash	84.80
Leica IIF body, built-in flash	131.00
Leica IIIF body, built-in flash	210.00
Leica IIIF f2 Summicron ctd.	383.00
LEICA IIIF w/F2 SUMMITAR	298.00
Leica IIIC f2 Summitar ctd.	350.00
Leica IIIC f3.5 Elmar ctd.	259.00
35mm Summaron, f3.5	102.00
50mm Elmar, ctd., f3.5	68.00
50mm Nikkor, f1.4	198.00
50mm Summitar, f2	99.50
50mm Summarit, f1.5	224.00
50mm Summicron f2	183.00
85mm Summarex, f1.5 Chrome	442.00
90mm Elmar, f4., chrome	98.00
135mm Hektor, chrome, f4.5	150.00
200mm Telyt with reflex hs. f4.5	258.00
400mm Kilar, f5.6 w/refl. hous.	399.50
500mm Astro, f5. w/refl. hous.	495.00
640mm Astro, f5. w/refl. hous.	875.00
Leica Flash Gun	24.00
Leica Meter	24.00

HASSELBLAD . . . the distinguished Swedish camera, single lens reflex. Shutter speeds to 1/1000, synchronized. A variety of interchangeable lenses and accessories **$399.50**
Model 1600 ..... **499.50**



CAMERAS FOR 3D . . . Stereo Realist, f/3.5 lens cpld. rangefinder **$159.00**
Revere Stereo, f/3.5 lens, ½ to 1/200 sec. synch. **$174.50**
Viewmaster Personal, f/3.5 lens coated, 1/10 to 1/100 synch. for flash **$149.00**

ZEISS IKON CONTAX 11A . . . available with 50mm Sonnar f/2 or f/1.5 lens or with 50mm Tessar f/3.5 lens. From **$261.00**
Contax 111A, same as above but with built-in exposure meter ..... from **$295.00**

ROLLEIFLEX AND ROLLEICORD . . . Rolleiflex w/Schneider Xenotar f/2.8 lens **$385.00**
w/Tessar f/3.5 lens **$285.00**
w/Xenar f/3.5 lens **$265.00**
Rolleicord IV w/Xenar f/3.5 lens **$149.50**
All prices include case.

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two-thirds to one ounce of sodium bisulfite per quart of water to make a print stop bath."—Ed.

A Konditorei in Paris?

Referring to the photograph called "Paris Street" in the contest picture section of your December issue: even at the worst period of the German occupation a French pastry shop was never

Photograph by Victor Jermolowitz

"Paris Street"—in Germany

rebaptized "Konditorei." And a cart similar to the one shown cannot be found in France, but more likely in Germany or Switzerland.

M. Guilhen
Montreal, Canada

• *We were guided, against our better judgment, by prize-winner Jermolowitz's entry blank. Now, rechecking with him, we find he had his blanks mixed. The picture was actually made in Bad Homburg, a suburb of Frankfurt, Germany.*—Ed.

Eisendrath Repeats Himself?

Some of the material in David B. Eisendrath's *Color Clinic* column in the November issue was duplicated in the same column in December. I am sure that Mr. Eisendrath is an authority, but can we not have fresh material rather than reprints?

LCDR John P. Starks, USN
Fleet Post Office, N. Y.

• *It was all a mistake — and not Eisendrath's, either. Our printing plant holds used type for some time after use, and in the December issue a "hole" occurred on the* Color Clinic *page too late for the plant to advise us. They filled it, inadvertently, from the tray of used type. Our apologies to everybody, including Mr. Eisendrath, who conscientiously prepares plenty of fresh and stimulating copy every month.*—Ed.

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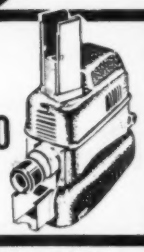

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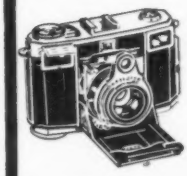

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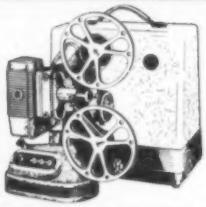

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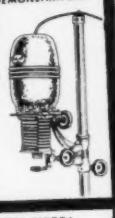

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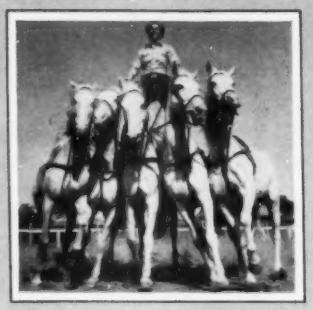

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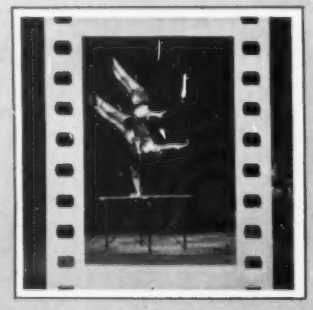

CLOSE-UPS
extremely close-up, with Rolleinars, and Rolleipar for parallax correction.

COLOR TRANSPARENCIES
2¼" x 2¼" size, or 35mm size with convenient Rolleikin adapter.

FAST ACTION
Rollei never misses because it handles faster, has fast lens and shutter.

Far more versatile than any other camera, ROLLEI is especially noted for its ability to master any type of photographic job *so conveniently* . . . and *so well.* That's why it's the favorite with professionals . . . and the overwhelming choice of amateurs who insist on a truly reliable, all 'round camera. Available in 3 models at all camera stores. Ask for a Rollei demonstration today, or write for free literature.

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814 North Cole Avenue, Hollywood 38, California

Ultrablitz

World's finest, most economical electronic flash units

EXPERT

Powerful output permits 160 Exposure Guide for B. & W., 40 to 45 for Color. Low operating cost . . . uses 3 standard photoflash cells (45c), or 110 V. A.C. Weighs only 4¼ lbs., with genuine leather case. **$89.95**

AMATEUR

An economical unit with high light output. 110 Exposure Guide for B. & W., 25 for Color. Uses 3 standard photoflash cells, or 110 V. A.C. Weighs only 2¾ lbs. with genuine leather case. **$69.95**

Favorit

Features the ultimate in professional design and performance. Full 150 Watt Second output, permits Color Exposure Guide of 65 to 70. When used with portable auxiliary intensifier, produces 300 Watt Seconds ($79.50 add'l). Works on enclosed storage battery, or 110 V. A.C. Genuine leather case. **$159.50**

See the internationally popular Ultrablitz Electronic Flash Units, and Servoblitz — the photo-electric slave unit, at your dealer . . . or write for Circular U.P.

Ultrablitz

ALLIED IMPEX CORPORATION
242 West 30th St., New York 1, N. Y.

You're Ready for Anything with this GRAPHIC PRESS OUTFIT!

Complete outfit includes: Pacemaker Graphic with lens and shutter of your choice—plus a sheet film holder, a coupled rangefinder (installed), and a Graflite synchronized flash unit with connecting cord. Every Pacemaker outfit is ready to produce fine prize-winning pictures—and ready to accept any of the many versatile accessories available, some of which are shown below.

You can own one for as little as $28 DOWN!

. . . and less than a dollar a day

(Ask your dealer about easy payments)

GRAFLITE – Finest flash unit on the market. Improves shadow control even in sunshine! Available with 5" or 7" reflectors.

RANGEFINDER – Precision-built by Kalart especially for Graflex. Internal coupling protects all moving parts.

RITEWAY FILM HOLDERS Far stronger than wood. Less vulnerable than metal. Cannot warp! Guaranteed for two full years.

GRAFMATIC – Holds six sheets of film. Cycles rapidly. Permits mixing of emulsions. Ideal for rapid-fire sequences.

CARRYING CASE – Sturdily made of finest fibre. Complete with shoulder strap pad and quick release. Holds everything!

Ask any professional you meet! One of the secrets of prize-winning is to be ready for anything. To be able to catch those fleeting opportunities as they occur. This complete Graphic kit lets *you* do just that! Star of the whole outfit is, of course, the amazing Speed Graphic—the famous multi-purpose camera that's favored by 93.7% of all America's press photographers.

If you've never actually used a Graphic—then you're in for a really exciting experience. For there's nothing a Graphic won't do in the whole field of fine photography. Even at first handling, you'll see and *feel* that inimitable Graflex quality—precision craftsmanship with real husky construction. Same goes for accessories too. They're engineered especially for your Graphic!

Write Dept. 4-C, Graflex Inc.
Rochester 8, N. Y.

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Prize-Winning Cameras

EXCLUSIVE AT MINIFILM!
Brand New Genuine
35mm ROBOT STAR
Rapid Sequence Camera

The Only Latest Robot, and designed expressly for the American market. ONLY THE ROBOT STAR CONTAINS THE ALL IMPORTANT BUILT IN FILM REWIND and takes standard 35mm cartridges. Supplied with Import and Guarantee Registrations.

BRAND NEW ROBOT STAR w/ f1.9 coated Xenon Lens click stops ..... **127.50** reg. 249.50

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Eveready Case—reg $13.50....$9.95 Deluxe BC Flash—reg. $15.50..$9.95

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A Miniature Gem . . . At a Whopping Price!
35mm Edinex III RANGE FINDER COUPLED CAMERA

with f2.8 coated Edinar Lens with built in Pronto Synchro Shutter.

- Compact • Fully Automatic
- All Metal Construction
- For Color or Black & White

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Kodak Automatic Retina I A Camera
SAVE $58.60
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- Compur Rapid Shutter
- Cpld. Rfdr.
- F2 Ctd. Lens

NOW only **98.50** USED

Carrying case $7.50

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W/F2 ctd Summitar lens. 1 sec. to 1/1000, fully synch.

199.00 USED

W/F2 Summicron lens. Used **$239.50**

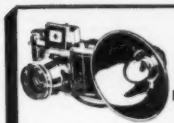
W/F1.5 Summarit lens. Used **$249.50**

KINE EXAKTA VX

Special **199.00** USED

single lens reflex camera. synchronized for flash and strobe, latest model, with f2 Biotar lens in pre-set diaphragm.

Reg.....$353.30



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USED KODAK SIGNET
35mm CAMERA

with coupled Rangefinder, F3.5 ctd. Ektar lens, synchro shutter.

ONLY **55.75** USED

List $92.50
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L.N. 35mm F3.5 Ctd. Summaron, L.N. 90-mm F4 Ctd. Elmar, chrome. New Universal Image Erecting Finder. $256.00 VALUE.

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Norwood Director .. **18.50**
GE DW 68 ..... **11.95**
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Federal 135 w/f4.5 lens. Reg. **$49.95**
Spec'l. **$37.50**
Federal 269 w/f6.3 lens. Reg. **$39.75**
Spec'l. **$29.50**
Federal 269CL w/f6.3 lens. Reg. **$53.00.** Special.....**$39.50**
Federal 315CL w/f4.5 lens. Reg. **$80.00.** Special.....**$57.75**
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Federal 240 w/case and Lens. Special **$19.95**
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Brand New 4x5 Pacemaker Crown Graphic Outfit!

Complete with Kalart Cpld Rfdr 1 35mm f4.7 ctd. Schneider Xenar in (M X) Synchro Compur shutter Graflok Back Helland Flash. 1 CFH.

All Brand New Completely Installed **184.00**

Pacemaker Speed Graphic Outfit equipped as above. **$210.00**

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	New	Special
23 Graflex Roll Film Holder...	$18.95	$14.95
23 Grafmatic Film Holder...	14.85	11.60
23 Graflok Back.	19.95	16.95
45 Polaroid Land Back	77.50	62.50
45 Graflex Roll Film Holder...	21.50	17.00
45 Grafmatic Film Holder...	21.50	17.25
Graflarger Back..	35.00	28.00
Graflarger Stand.	19.50	15.50
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Tremendous Savings

Contessa f2.8 RF Exp Meter .....$ 98.00
Contax IIa, f2 Sonnar... **197.50**
Contax IIIa, f2 Sonnar.. **219.50**
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Super Ikonta, A f3.5 Tessar**57.50**
Super Ikonta, B f2.8 Tessar**76.50**
Super Ikonta, BX f2.8 Tessar **117.50**
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USED POPULAR lenses for EXAKTA, CONTAX S, PRAKTICA, PENTACON

28mm f 3.5 Retrofocus **$79.95**
35mm f 2.5 Retrofocus **61.50**
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75mm f 1.5 Biotar **128.00**
90mm f 2.5 Angenieux..... **59.50**
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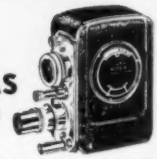
8MM MOVIE CAMERAS
Recommended By Minifilm



Used Keystone K29 f2.5 lens	$ 29.50
Used B&H Sportster f2.5 lens	59.50
Used Revere 44 Mag. Turret f1.9	86.50
Used B&H 8 Mag. Turret f1.9	179.50
172 B f1.9	104.50
Used Bolex H-8 DeLuxe f1.9	247.50

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B.N. PRISM FINDER for Kine V or VX. Only **$29.95**
FREE PRISM FINDER for Praktica or Free Bellowscope!
with purchase of any of the below described Brand New lenses.

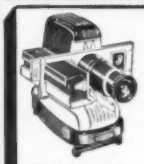
90mm F4 Sun Tele lens	$46.75
90mm F4 Sun Tele lens, Pre-set	58.50
135mm F3.8 Sun Tele lens	59.95
135mm F3.8 Sun Tele lens, Pre-set	67.50
135mm F3.5 Colinar, P.S.	76.50

SAVE Up to 40% on Brand New 8mm MOVIE LENSES
Will fit all standard 8mm cameras.

1 ½" f3.5 Tele	$ 7.50
1 ½" f3.5 Foc. Mt.	11.95
1 ½" f2.5 Foc. Mt.	19.95
1 ½" f1.9 Foc. Mt.	28.00
1 ½" f1.5 Foc. Mt.	31.00
7mm f2.5 Wide Angle	18.50
6mm f1.9 Wide Angle	28.75

35mm BULK FILM LOADER
4.95

W. 10 Empty cartridges.
W. 100 ft. fresh Safety film Kodak Plus X or XX **$8.39**
12 36 Exposure reloads, Plus X or XX **$3.49**



USED Slide Projector PARADE

	Reg.	Spec.
TDC Model D 300w B.C. Selectron	69.50	42.50
TDC Showpak 300w c.c.	54.50	34.00
Golde Manumatic 300W BC	58.00	32.00
Argus PB300 c.c.	49.50	32.50
TD C Streamliner Duo 300w	69.50	41.00

Shoot 16mm Movies That Talk!
It's so simple to make your own professional talking pictures at home!—with the—
16mm Auricon Cine Voice Camera!

Top Quality precision made, with shockproof "professional type" sound movies. Camera complete with galvanometer, amplifier, microphone, and carrying case.
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New sensational 500 Watt blower cooled fully automatic projector by a LEADER in the field.
- Tan tweed handsome durable case!
- Automatic slide changer!
- Accom. up to 108 slides for rapid projection!

Special ..... 62.00 Brand New
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F3.2 Ctd. Lens. Cpld. RFDR. Built in Flash Synch. Reg. 89.95.
Compl. w/Case & Flashgun
SPECIAL 39.50 USED

Tape Recorders!
FOR FUN! FOR BUSINESS

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Ampro 731 **$69.50**
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Used Auto Rolleiflex III, f3.5 Xenar. Only **158.00**
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Compact
Portable
Powerful
With Battery
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Replacement Battery **$15.95**

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Compur Rapid MX Synch. Shutter
Coupled Rangefinder
Body shutter release
Reg. 149.50
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For Both 35mm or 2½x2¼ A Richoflex VI

- Matched f3.5 coated lenses
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- All metal construction
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World's Finest Color Camera for Full 2¼x3¼ Album Prints

	Spec.	Reg.
Kodak Medalist f3.5 Ektar ¢	69.00	174.50
Kodak Medalist II f3.5 Ektar ¢ f1.	134.00	304.50
Leather eveready case	6.50	

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THE BEST IN MOVIES
BELL & HOWELL OUTFIT

Just out—Latest model

Brand New B&H 8 mm 220 camera

- f2.5 lens
- Life size viewfinder
- 10 ft. film run PLUS used B&H Model 221 Projector
- 400 ft. capacity
- 500 watt lamp
- carry case

Both for $109

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	New	Used	Trade-in
Leica D f3.5 Elmar		$ 64.50	$ 45.00
Leica IIIA f2 Summar		105.00	80.00
Leica IIIC f2 Summitar ¢		168.00	130.00
Leica IIIF f2 Summitar ¢*	$368.00	199.00	160.00
Leica IIIF f2 Summicron ¢*	393.00	239.00	200.00
Contax II f2 Sonnar		119.50	90.00
Contax IIA f2 Sonnar ¢*	353.00	198.00	160.00
Contax III f1.5 Sonnar		149.00	110.00
Contax IIIA f1.5 Sonnar ¢*	417.00	274.00	225.00
Contax D f2 Biotar Preset ¢*		169.00	140.00
Pentacon f2 Biotar ¢*		177.00	140.00
Canon IV S f1.8 Serenar ¢*	295.00	184.00	150.00
Nikon f2 Nikkor ¢*	288.50	174.00	135.00
Nikon f1.4 Nikkor ¢*	379.50	219.00	170.00
Kine Exakta VX f2.8 Tessar ¢*		169.00	130.00
Kine Exakta f2 Biotar Preset ¢*	353.00	199.00	150.00

LENSES & ACCESSORIES

	New	Used	Trade-in
28mm f6.3 Hektor	$102.00	$ 68.00	$ 50.00
35mm f3.5 Elmar ¢		48.00	35.00
35mm f3.5 Summaron ¢	102.00	67.00	50.00
50mm f3.5 Elmar	68.00	32.00	22.00
50mm f2 Summitar ¢	158.00	82.50	60.00
50mm f2 Summicron ¢	183.00	124.00	100.00
50mm f1.5 Summarit ¢	224.40	129.00	110.00
85mm f1.5 Summarex ¢	442.00	198.00	160.00
90mm f4 Elmar Ctr. ¢	98.00	64.00	50.00
90mm f4 Elmar		49.50	35.00
135mm f4.5 Hektor Ctr. ¢	150.00	107.00	80.00
135mm f4.5 Hektor		71.50	50.00
200mm Telyt w. Refl. Hous. ¢	258.00	172.00	135.00
35mm f2.8 Biometer ¢		119.00	90.00
35mm f2.8 Biogon (IIA) ¢	211.00	129.00	100.00
85mm f2 Sonnar ¢	251.00	117.00	110.00
135mm f4 Sonnar ¢	150.00	97.00	75.00
180mm f2.8 Sonnar PS ¢		225.00	160.00
Leitz Focaslide	36.00	24.00	17.00
Leitz Imarect Finder	42.00	32.00	23.00
Leitz IIIF Flashgun BC	24.00	18.00	12.00
Leitz Mirror Reflex Housing	102.00	69.00	50.00
Leica Meter	24.00	17.50	12.00
Zeiss Revolv. Universal Finder	80.00	45.00	30.00
Zeiss Contameter Closeup		47.00	35.00

35MM CAMERAS

	New	Used	Trade-in
Alpa Reflex f1.9 Xenon ¢*	$449.00	$199.00	$140.00
Ansco Karamat f2 Xenon ¢*	164.10	89.00	65.00
Argus 21 f3.5 ¢*	59.50	29.50	22.00
Argus C3 f3.5 case, flash	69.50	39.00	31.00
Baldinette f3.5 Schneider ¢*	49.95	29.50	23.00
Argus C4 f2.8 ¢*	89.50	54.50	42.00
Bolsey B2 f3.2 ¢*	73.50	39.50	30.00
Bolsey C f3.2 R.F. Reflex ¢*	109.50	63.00	50.00
Clarus f2.8 RF ¢*	118.50	49.50	35.00
Contessa f2.8 RF ¢*	153.00	98.50	74.00
Ditto 99 f2.8 Rap. Seq. ¢*	99.00	67.00	54.00
Exa f2.9 Reflex ¢*	89.50	57.50	45.00
Kodak 35 f3.5 RF ¢*	86.58	44.50	32.00
Minox III f3.5 ¢*	123.00	89.50	70.00
Voigtlander Vito II f3.5 ¢*	54.50	32.50	22.00
Voigtlander Vitessa f2 ¢*	159.50	97.50	65.00
Voigtlander Prominent f1.5 ¢*	275.00	178.00	125.00
Retina IIA f2 Xenon MX ¢	149.50	98.00	75.00

REFLEX CAMERAS

	New	Used	Trade-in
Argoflex E f3.5 ¢	$ 49.50	$ 19.95	$ 14.00
Ciroflex D f3.5 ¢*		48.00	36.00
Ciroflex E f3.5 ¢*		68.00	55.00
Flexarette f3.5 ¢*	89.50	56.00	45.00
Graflex 22 f315 ¢*	94.50	62.00	50.00
Graflex 22/400 ¢* f3.5	124.50	72.00	60.00
Rolleicord II f3.5 Triotar		58.00	45.00
Rolleicord IV f3.5 Xenar ¢* MX	131.45		80.00
Ikoflex Ia f3.5 Tessar ¢*	122.00	85.00	64.00
Ikoflex IIa f3.5 Tessar ¢*		87.50	69.00
Auto Ikoflex IIa f3.5 Tessar MX ¢*	169.00	119.50	85.00
Richoflex VI f315 ¢*	34.50	25.00	19.00
Richoflex VI f3.5 Richokin back	49.50	37.50	30.00

ROLL AND PRESS

	New	Used	Trade-in
Kodak Tourist f4.5 ¢*	$ 72.50	$ 37.50	$ 27.00
Polaroid Pathfinder f4.5 RF	249.50	169.00	125.00
Medalist I f3.5 RF ¢		78.00	55.00
Medalist II f3.5 RF ¢*	304.75	139.00	100.00
Super Ikonta A f3.5 Tessar RF MX ¢*	146.00	102.00	75.00
Super Ikonta B f2.8 Tessar RF MX ¢*	212.00	149.00	100.00
Super Ikonta BX f2.8 Tessar RF MX ¢*	253.00	168.00	120.00
Super Ikonta C f3.5 Tessar MX ¢*	168.00	115.00	90.00
Voigt. Bessa II f3.5 Skopar RF	124.50	74.50	60.00
2¼x3¼ Busch f4.5 KRF MX ¢* Spec.	108.00	84.50	55.00
4x5 Busch f4.7 KRF MX ¢* Spec.	124.50	97.50	75.00
23 Anniv. Speed f4.5 KRF ¢*		98.00	70.00
23 Facemaker Crown f4.5 KRF ¢*	214.50	139.50	110.00
34 Ann. Speed f4.7 KRF		94.50	70.00
45 Ann. Speed f4.7 KRF ¢*		129.00	90.00
23 Century Graphic f4.5 ¢*	108.50	68.00	55.00
23 Linhof Super Tech RF complete ¢* 3 lens outfit	575.00	369.00	300.00
45 Linhof Super Tech. RF f4.5 ¢*	419.70	289.50	210.00
4x5 Super D Graflex f5.6 Auto Dia ¢*	279.50	179.00	130.00

SLIDE PROJECTORS

	New	Used	Trade-in
Brumberger 300 W blower 2¼ Sq.	$ 59.50		$ 25.00
Golde Reflex 300 W blower cc	86.50	$ 52.00	40.00
Golde Coronet 200 W cc	44.75	28.00	20.00
Kodak Merit, 150 W	26.10	19.50	12.00
Kodak Highlux 300 W blower	56.50		28.00
Kodak Table Viewer A	97.50	67.50	50.00
Kodak Table Viewer 4X	37.50	27.00	20.00
La Belle 75, 500 W Remote Control	154.95		75.00
La Belle 33, 300 W Remote Control	129.60		65.00
SVE B 300 W blower	52.45	29.00	24.00
SVE Instructor 500 W blower, Strip	109.50		45.00
TDC Stereo 500 W Lamps	175.50	115.00	90.00

	New	Used	Trade-in
TDC Mainliner 300	$ 62.50	$ 36.50	$ 28.00
TDC Duo 500, 2x2 2¼ Sq.	89.50	55.00	45.00
Viewlex V 33 300 W blower	59.95	34.00	25.00

16MM CAMERAS

	New	Used	Trade-in
Revere Mag. f2.5	$157.50	$ 78.00	$ 60.00
Revere Mag. Turret f1.9	212.00	117.50	100.00
Keystone A-9 f2.5	99.50	62.00	45.00
Keystone A-12 f1.9	159.50	93.00	60.00
Keystone K 50 Mag. f2.5	149.50	82.50	70.00
Keystone K 55 Mag. T. f1.9	220.00	132.00	100.00
Bell & Howell 200 Mag. f2.5	174.95	118.00	95.00
Bell & Howell 200 T. Mag f1.9	244.95	159.50	125.00
Bell & Howell 70 DL f1.9	365.50	238.00	190.00
Bell & Howell 70 H f1.9	625.95	430.00	275.00
Pathe Super 16 f1.9	489.00	267.00	210.00
Auricon Cine Voice	695.00	498.00	400.00
Bolex H 16 Leader f1.9	299.50	182.00	150.00

16MM PROJECTORS

	New	Used	Trade-in
Revere 48 and case	$182.50	$ 96.00	$ 80.00
Keystone A 82 and case	139.50	78.00	60.00
Keystone K 161 and case	159.50	98.50	75.00
Bell & Howell Diplomat CC.	299.95	189.00	150.00
Bell & Howell 273 A and case	199.95	129.00	100.00
Revere Sound and case	325.00	183.00	155.00
Kodak Pageant	400.00	249.00	190.00
Bell & Howell 285 B-1	514.95	348.00	250.00
Bell & Howell 202 C	699.00	458.00	390.00

8MM CAMERAS

	New	Used	Trade-in
Revere 50 f2.8	$ 49.50	$ 27.00	$ 18.00
Revere 88 f2.5	72.50	37.50	30.00
Revere 84 Turret f2.8	122.50	71.00	58.00
Revere 40 Mag. f2.5	99.50	58.00	45.00
Revere B 61 Mag. f1.9	137.50	80.00	65.00
Revere 44 Mag. Turret f2.8	129.50	72.00	60.00
Revere 63 Mag. Turret f1.9	167.50	92.00	80.00
Keystone Olympic f2.5	78.00	44.50	34.00
Keystone Olympic Turret f2.5	99.95	62.00	45.00
Keystone Mag. Bel Air f1.9	114.50	74.00	58.00
Bolex H-8 Leader f1.9	291.50	179.00	145.00
DeJur Citation f1.9	89.50	59.00	46.00
DeJur Embassy Mag. f2.5	106.25	67.00	55.00
DeJur Embassy Mag. Tur. f2.5	131.95	86.00	65.00
DeJur Embassy Fade Turret f1.9	157.50	97.00	78.00
Kodak Brownie f2.7	39.75	27.00	18.00
Kodak Reliant f2.7	89.50	59.00	45.00
Kodak Mag. 8 f1.9	160.00	86.00	65.00
Bell & Howell Sportster f1.9	119.95	79.00	65.00
Bell & Howell Mag. f2.5	134.95	82.50	69.00
Bell & Howell Turret f1.9 172A	194.95	127.00	99.50
Bell & Howell Tri Lens 8 f1.9	159.95	103.50	80.00

8MM PROJECTORS

	New	Used	Trade-in
Revere 85 DL cc	$124.50	$ 63.00	$ 50.00
Revere 90 cc 750 W	159.50	89.50	70.00
Bell & Howell 221	99.95	60.75	45.00
Bell & Howell Regent and case	179.95	117.00	80.00
Keystone K 66 750 W and case	127.50	73.50	60.00
Keystone K-70 500, cc	79.90	53.00	40.00
Keystone 80 500 cc	99.95	65.00	50.00
Keystone K 109V 750 Splicer cc	159.50	104.00	80.00
DeJur 750 Projector & cc	159.50	86.50	65.00
DeJur 1000 Projector & cc	177.50	113.00	90.00
Kodascope Eight 71 A	111.80	78.00	60.00

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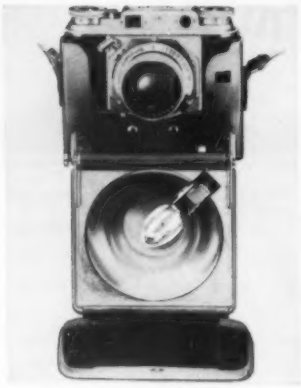
A round-up of recent developments and significant trends



Flash reflector is incorporated in lower compartment of Voigtlander Prominent camera case; B-C power supply, under camera.

Camera-Flash Case. Less than a month after G.E.'s announcement of their new miniature M-2 flashbulb (February issue, pages 76-77), with its promise of compact miniaturized flash equipment to come, came an announcement from Willoughbys, New York, of "a bright new idea in camera cases, with built-in flashgun—the combination Voigtlander Camera-Flash Case. . . ." As can be seen in the adjoining illustration, one compartment of the opened case contains the built-in flash reflector, while the B-C power supply which is connected to the camera is situated in the lower part of the camera compartment. When closed, the accessory looks like an ordinary camera case. The performance characteristics of the built-in reflector are not given. It is probably designed for efficient performance with sub-midget flashbulbs since the illustration shows a Philips PF-3 in place (sold here as the Amplex-Norelco My-T-Myte). Made of leather, the new case comes in a model for the Voigtlander 35-mm Prominent camera, at $29.95. Other models are expected in the future.

Leica Stereo Lens. Advance announcement of a new Leitz stereo lens for the Leica camera appears in the Fall-Winter 1953 issue of *Leica Photography* magazine recently issued. The new lens which will fit any model of the Leica having the interchangeable-lens feature replaces the regular camera lens. It puts two images on each film frame. A special prism attachment will also be available which, when attached to the front of the new stereo lens, improves the stereoscopic rendition of objects at a considerable distance from the camera. Also included in this new stereo system is a stereo projection attachment for the Leitz Prado projector as well as a number of viewing accessories. Equipment is not expected to be available for delivery before this coming spring.

New "Monobath" Processes. The declassification last May of Technical Note 94 from the Boston U. Optical Research Laboratory—"*Photographic Monobaths for Rapid Processing*," by Harry S. Keelan—has cast new and favorable light on the subject of single-solution developer-and-fixing baths. In the late 1930's, a line of processing solutions of this type marketed under the trade-name Monobath by Pratt Laboratories, then of South Norwalk, Conn., caused a momentary flurry in amateur photographic circles. Among the advantages claimed for these unique single-solution processing baths were the impossibility of "overdeveloping," the worker's independence of critical time-temperature requirements, and the tendency of the baths to compress the tone range of extremely contrasty photographic subjects—in addition to the obvious feature of employing one solution instead of two. In practice, the negative quality produced did not measure up to accepted standards and many individuals found the speed loss and extended processing time intolerable. The product disappeared from the market, leaving the public confused over the concept of monobath processing.

The Boston University monobath project was undertaken under a contract with the Air Force in hopes of minimizing the time, space, and equipment required for the processing of aerial film and printing papers. As a result of the investigation, four monobaths were evolved—one for developing and fixing contact printing papers; a second, for projection papers; a third for 3-minute tray development of Kodak Aero Super-XX Panchromatic Film, and a fourth for 10-minute processing of this same film in the B-5 developer assembly—(Morse tanks) with motor-driven agitation. One of the most interesting observations drawn from the project is the fact that it was impossible to arrive at a single monobath suitable for all films and papers. It is also noteworthy that processing speed is one of the principal advantages of the Boston U. formulas whereas the early commercial product was extremely slow. The loss in effective emulsion speed that impaired the latter was also observed in the development of the Boston U. formulas, but a method of compensation was worked out in preliminary experiments—addition of organic

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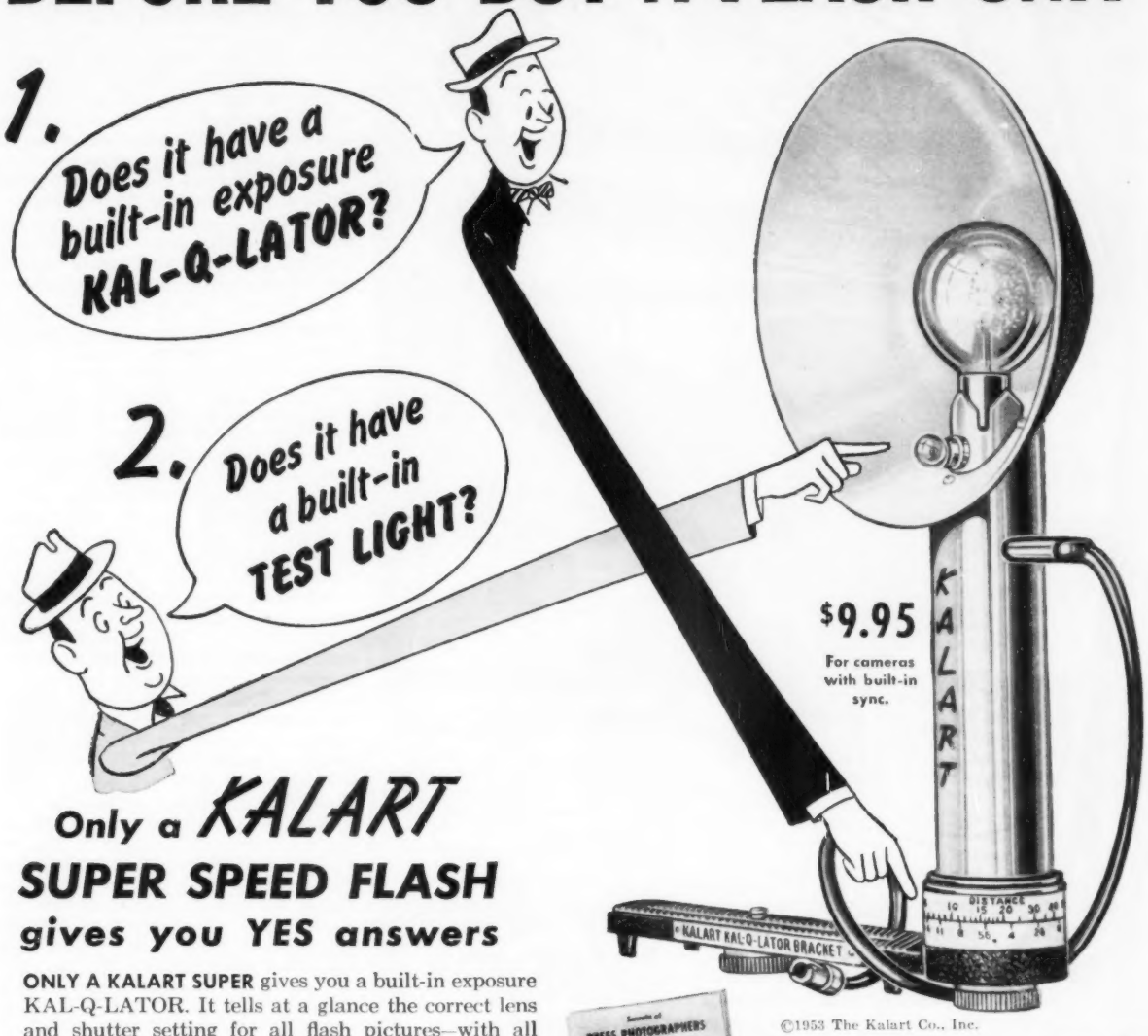

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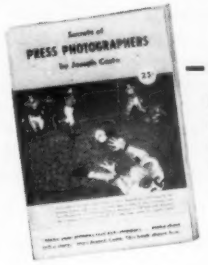

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chemicals oxidized into opaque dyestuffs which are adsorbed on the silver particles of the image during development. The quality of the negative and print images produced by the new monobath formulas was equal in every respect to those produced by Kodak Dektol and D-19 developers with conventional fixation. Stability equal to that of the two control developers was also achieved in the monobath formulas through the use of a sodium aluminate buffer, made *in situ*, which maintains uniform pH (hydrogen ion concentration) throughout the useful life of the baths. An abridgement of the original technical note was presented before the May 1953 conference of the Society of Photographic Engineers and has been published in Vol. 4 No. 3 of the Journal, *Photographic Engineering*. A fascinating illustrated article on how these monobaths were applied to popular amateur films and papers will appear in the next issue of PHOTOGRAPHY.

Trade News. A number of mergers and ownership changes have recently taken place in the photographic industry which promise to expand the great variety of fine photographic tools we now enjoy. In June 1953, the Revere Camera Company of Chicago, famous for its motion picture cameras and projectors and its tape recorders, announced the purchase of the Wollensak Optical Company of Rochester, N. Y., one of the country's largest manufacturers of shutters and lenses. The between-issues edition of *Photographic Trade News*, dated December 3, 1953 reported the first results of the merger: Wollensak, which is continuing to operate as a Revere division in Rochester, is reported to be preparing for delivery, early in March, a complete line of 8- and 16-mm movie cameras and projectors as well as a complete line of stereo equipment. . . . Several months later came word that Bell & Howell of Chicago, a leading manufacturer of amateur and professional motion picture equipment, would acquire, as of January 5, 1954, the capital stock of the Three Dimension Company of Chicago, makers of slide projection equipment, who had just announced a new, versatile tape recorder and were on the point of introducing a new series of stereo still cameras. The TDC plant will continue to operate as a production unit under the new setup, backed by the research and development facilities of B&H. Both the personnel and distribution policy of TDC were reported to be continuing as before the merger. . . . A news release to business papers dated December 9, 1953, reported that Albert Drucker, who for 22 years had been secretary and chief engineer of Burke & James, Inc., Chicago, had resigned from B&J and purchased the Gundlach Manufacturing Company, professional camera and lens manufacturers, of Fairport, N. Y. According to this report, the firm is being reorganized into four operating divisions supplemented by a central engineering and sales office. The divisions are: Korona Camera Works, Turner-Reich Lens Company, Radar Optical Company, and Gundlach Photo-Instrumentation Company. . . . And final-

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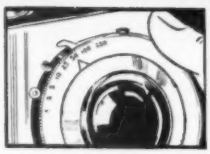

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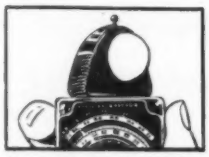
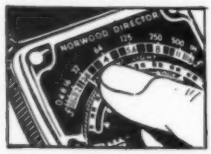
A



You point the Photosphere at the camera position

B



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ly, on December 17, 1953, came word that Joe Ehrenreich, president of Penn Camera Exchange, Inc., New York, had resigned that position to become president of Nikon, Inc., New York, a new American firm that has taken over distribution of Nikon cameras, Nikkor lenses, and other products made by Nippon Kogaku of Tokyo. Ehrenreich has promised a complete reorganization of the Nikon-Nikkor sales operation, predicting that the Nikon line would become one of the most important on the American photographic market.

Underwater Equipment. A fantastic assortment of underwater photography equipment made by La Spirotechnique S.A. of Paris and marketed under the trade name Aquaphot was displayed in New York's Barbizon Plaza Hotel last October in the first *Sporting Goods from France* exposition. Among the watertight boxes for still photography demonstrated were models for the Robot, Electro-Robot, Leica, Foca, Verascope 40, and Rolleiflex. There were also a number of boxes for cinematographic equipment as well as a camera-pressure regulator, a porthole device for correcting aberrations due to refraction from the water, and an assortment of watertight cables and extensions. Most novel and dramatic of all the equipment displayed was a line of miniature "submarine torpedoes" providing a maneuverable source of electronic flash illumination which can be coupled to any of the watertight camera boxes. Several of the torpedo models are equipped with a propulsion screw capable of pulling the diver-photographer and his equipment around the undersea shooting location at a speed of one knot per hour. All nine torpedoes were designed by D. Rebikoff of Cannes, designer of the Rebikoff color temperature meter and the Zeiss Ikotron electronic flash unit. The entire line of equipment is being distributed here by Alfa Photo Products, New York.

Odds & Ends. Bell & Howell has entered the theater equipment field with the introduction of an improved 35-mm anamorphic lens for projection of CinemaScope (wide-screen) motion pictures. The lens was developed by B&H with the assistance of 20th Century-Fox engineers and is based on the principle first worked out by Prof. Henri Chretien of France. It will be available in mount sizes to fit all existing projection equipment. B&H was encouraged to enter the field by 20th Century-Fox, which is desirous of stimulating competition among optical manufacturers so that the country's theaters can be more rapidly equipped to show CinemaScope productions.

. . . The new Superpila No. 66 battery recently introduced here by the Buttafarri Corp., New York, is a 2-cell, 3-volt battery in a single sleeve measuring 13/16" in diameter by 2⅞" long. Constructed to Continental standards, this battery fits the Ferrania "A" folding pocket flashgun as well as other photographic, medical, and scientific apparatus now being imported from Europe. The retail price is 30 cents.—

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Rolleinar I or II (f3.5)	18.69	Zeiss Duonar 2-X f5.6 Telephoto lens with case	144.00
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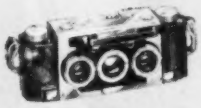

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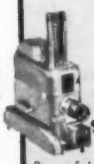

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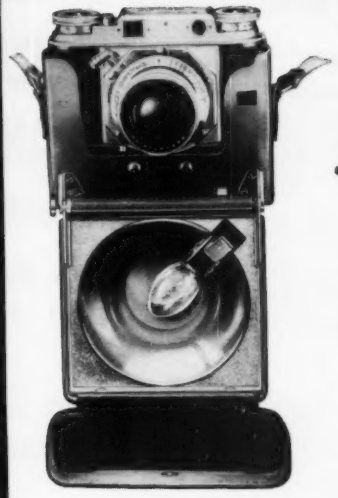

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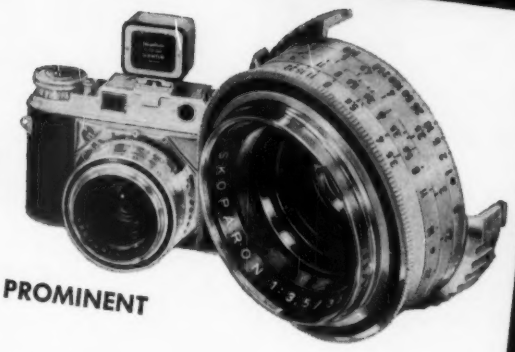

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Kodak Reflex II, ctd. f3.5, synchro	161.00	69.50
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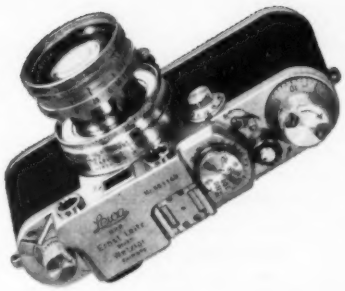

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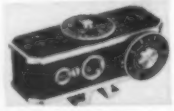

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candid shots by the Editors

Another One-subject Issue

You have probably already realized that what you have here is an issue almost exclusively devoted to portraiture. It's a big subject, and we've tackled it from every angle. Perhaps you remember that last October's issue dealt with photographic lighting in all its ramifications. Well, the response of readers to that one was so favorable that we had to try the one-subject approach again. Its big advantage to you is that such an issue constitutes a thorough and useful handbook on one phase of photography, with how-to-do-it material, how-*they*-do-it features about successful professionals, historical background, and plenty of good examples of what we mean (see Eisenstaedt, page 42, and Cartier-Bresson, page 56). If our readers keep telling us they like this kind of PHOTOGRAPHY, they'll be getting more like it in months to come.

Grace Kelly, the lovely actress Philippe Halsman used for a model (pages 66-69) has proven herself proficient at both ends of a camera. Here is a Contax shot she made of Ava Gardner on *Mogambo* in Africa.

This Year's Photo Show

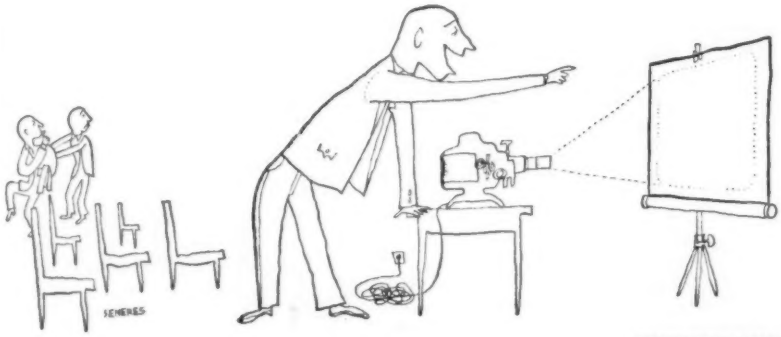
For six days beginning February 17, camera fans of the New York metropolitan area will be beating a path to the doors of the 71st Regiment Armory where the eighth annual National Photographic Show is to be held. It's the biggest exhibition of its kind in the country, and still steadily growing. Its managing director, Wilfred L. Knighton, assures us that once again it will be "the largest photographic show ever held," and that more than a hundred camera and equipment manufacturers will be showing their wares there.

Minor White Moves East

Eastman House, Rochester, N. Y., announces the addition to its staff of Minor White, a photographer as widely known for his writing on the subject as for his pictures. White has been teaching for seven years at the California School of Fine Arts, and more recently has also been editing a fine critical quarterly called *Aperture*. His work in Rochester will be with exhibits and educational programs, and he will be on the staff of *Image*, the Eastman House periodical. Independently, he will also continue to edit *Aperture*.

Centennial for 'Mr. Kodak'

George Eastman, the man who brought photography to the masses, was born in 1854, and this year is being observed as his centennial. Eastman House in Rochester, N. Y., a museum dedicated to his memory, has asked the Postmaster General to consider issuing a commemorative stamp. It's a good idea, and we hope Mr. Summerfield responds favorably. For Eastman was a real American pioneer, and his achievement is part of our heritage. He wasn't only a business man, but a creative inventor; in the year of his birth, photography was only 15 years old itself. Almost single-handed he led it from the Wet-Plate Era into the Age of Pictures for Everybody. And by the time he died in 1932, he had given a hundred million dollars of his personal fortune to the causes of education, medicine, music, science, and the humanities. All in all, a man who *ought* to be commemorated.—



What wonderful things you can do with

MARSHALL'S PHOTO-OIL COLORS

Your creative imagination can dream up more ways of making Marshall's work (and play) for you than our research boys can suggest in a month of Sundays. If you're a photo-fan, a handy guy to have around the house, a suppressed Rembrandt—Marshall's is your cup of tea.

We've said it before—we say it again—read this ad (or get in touch with Marshall's) to get the most helpful hints in the wide world for home decoration and full-color album beauty.

Snap it WITH YOUR CAMERA

Color it WITH MARSHALL'S

No picture is as "pre-sketched" as the one your camera snaps. No subject *means more* than a photograph which tells a family story, revisits a familiar, happy place, or portrays someone dear to you. It's great creative fun to give these treasured memories COLOR the easy Marshall way.

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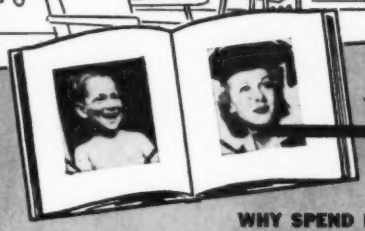
Thousands of photo fans add color-beauty to black-and-white photos. Marshall's colors are applied with tufts of cotton; details with cotton-tip skewers. Marshall colors are transparent. Tones of the print shine through . . . give the appearance of colored objects in light and shade. You can always correct colors while working. The Marshall colors become permanent when dry. *Your first results will be so exciting you'll want to continue for a lifetime of progressive pleasure.*



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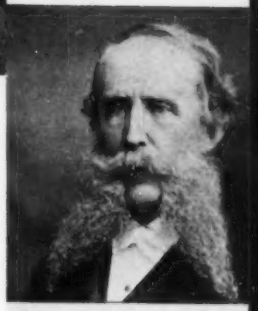
WHAT IS A

ACCORDING to Webster's Collegiate Dictionary, a portrait is "a pictorial representation of a person, esp. of the face" —a precise definition but one which gives little hint of portrait photography's rich and wonderful diversity, its exciting range in style, content, and technique. Almost everyone who owns a camera uses it to make portraits of one kind or another, whether it's a snapshot in the family album or the face of a notable person on the front page of your newspaper. What is a portrait? It's Brady's Lincoln and Cartier-Bresson's Faulkner and Karsh's Churchill. It's a framed and tinted likeness made for Mary's wedding or Bill's graduation. It's the product of an 8x10 view camera used with floods, spots, and booms; it's a bit of 35-mm film furtively exposed by dim available light; it's a box-camera picture snapped in bright daylight. A portrait may be an extreme close-up, it may include head and shoulders, or even reveal the entire figure. It may be glamorous, truthful, satirical, or dramatic, depending on the skill and motives of the photographer. The essential point is that it emphasizes a person, rather than environment or activity. On the following pages you'll find a diversity of fine portraits in color and black-and-white by some of the outstanding photographers of our time. You'll also find a variety of fresh, practical how-to stories on the subject in this issue, which is devoted to the methods, problems, and philosophy of recording the human face with a camera. You'll soon discover, if you don't realize it already, that merely getting a recognizable physical likeness is not enough. The memorable portrait is one which reveals the subject's personality as well as the shape of his nose or the color of his eyes. It interprets as well as reports; it is psychological as well as visual. In the final analysis, portrait photography is not so much a technique as a state of mind—a keen interest in human beings and a compelling desire to put what you find onto film. In this issue we hope you'll find the means to do so more effectively.—



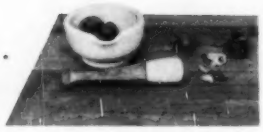
portrait?

Let's make portraits

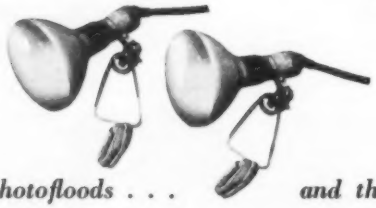
Take one subject . . .

find a bare wall and stool . . .

add a few interesting props . . .



light them all with . . .



two reflector photofloods . . .

and the result is an interesting home portrait like this

Lighting for portrait on opposite page, of teen-ager Doris Hoffman, included a mainlight at right and a fill-in light also at right, but placed much closer to the camera.

Here are the ABC's of indoor portraiture

IF YOU'VE owned a camera for more than 24 hours, the chances are that someone already has asked you to "please take my picture." Often a simple snapshot will suffice, but sometimes you'll want more professional-looking results. On this and the following three pages are some basic facts to help you get started with indoor portraiture. Use your own home for a studio: almost any room will do if you can move the furniture to give you some working space, and if the background is suitable for portraits. (The accompanying photographs all were made in a medium-sized apartment.) For lighting equipment use a pair of clamp-on holders with RFL2 reflector-type photofloods or No. 2 photofloods in metal reflectors. Follow the suggested lighting setups for your first portraits. Place your camera—whatever it is—on a tripod or firm support and remember to allow a little extra headroom in the viewer. If you don't, you may find that the top of your subject's head is chopped off. Use a photoelectric exposure meter or lamp guide numbers to calculate exposure. Be sure to try a variety of poses, props, and lighting effects.

1

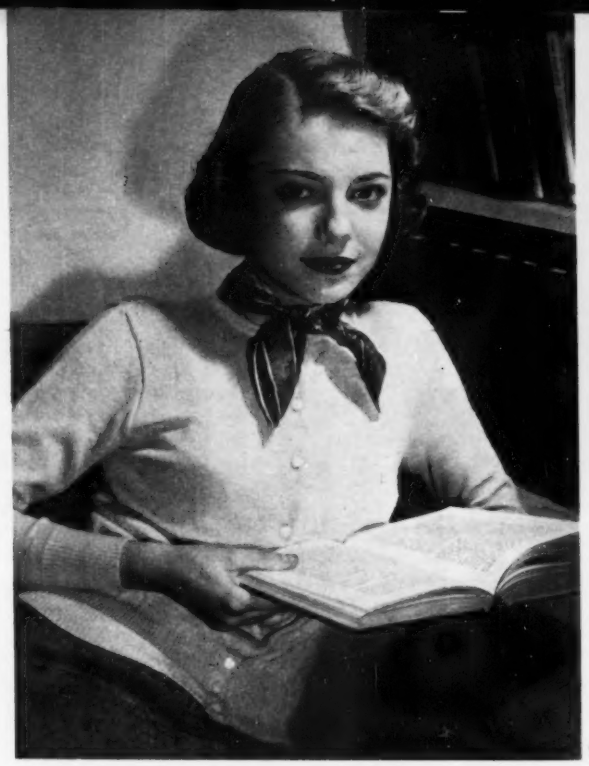
2

3

4

LIGHTING Here are four sound and simple lighting setups for you to try. Notice that the subject holds approximately the same pose in each; only the lighting was changed to create different effects. Portrait **1** is 45-degree side-lighting: mainlight is placed on the right side a foot or two higher than the camera; second light is used close to camera as a fill-in to reduce lighting contrast by illuminating the shadows. In portrait **2,** both photofloods are pointed at ceiling to provide gentle, low-contrast *bounce* (reflected) light. Note: bounce light requires about 2½ stops more exposure than direct illumination with same lamps. Two uses of a light placed behind subject are shown in bottom pictures. In portrait **3,** the backlight is placed above and behind Doris and pointed at her hair to create strong highlights; the second lamp is positioned near camera to illuminate the face fully and evenly. In portrait **4,** the light is low behind subject and turned on background to make it bright. Again the second lamp is used in frontlight position. For more setups, with diagrams, see *Lighting For Color Portraits,* elsewhere in issue.

1



2

3

CROPPING

This is an important, but often slighted control in portraiture. See what a difference cropping makes in three versions of the same negative, below: **1,** a nearly full-frame print; **2,** closer cropping to include only the head and shoulders; and **3,** extremely close cropping with the easel tilted slightly. The next time you make a portrait, try several different croppings to see which is most interesting and effective.

1

2

3

PROPS

Choose accessories and surroundings which suit your subject: they give you another way to add interest and variety to your portraits. The three shots of Doris, above, all were made in a medium-sized living room: **1,** on a black sofa with the aid of bounce light from two photofloods; **2,** in a corner armchair near a bookcase (one light at camera as a fill, one clamped to shelf high at right for 45-degree mainlight); and **3,** in a modern chair against window drapes, again with bounce light. Explore the possibilities in your home.

PICTURES CONTINUED ON PAGE 111

By JOHN REES

Photographs by the author

→

Very young lady in familiar state of dishabille was photographed in family dining room. Main source of light was from window at right. Over-all room illumination provided fill-in light. Exposure of 1/25 sec was at f/3.5.

FOR CHILDREN *"There's no place like* HOME"

Why ape the stilted, formal studio technique when a friendly approach and natural surroundings will get charming, candid results?

IF THE THOUGHT of too stiff an investment in a studio has been deterring you from realizing fond dreams of child-portrait photography, I can tell you that first of all, there need be no great expense, and secondly, you can get *better* pictures than do photographers who confine their shooting to a studio. Home portraits of children are nothing new, but many photographers do not take advantage of the opportunities that picture making in the child's home offers. Foremost of these is being able to capture the natural, candid charm of children, seldom possible in the unfamiliar, unnatural surroundings of a studio. Many child-portrait photographers set up a studio in their home and try to make their pictures as much like studio shots as possible. They put up a plain, formal background and then look around for the nearest thing to the typical posing bench that they can find. They fall into the same rut that many studio men find themselves in—never changing the setup; seldom moving lights or camera, and following time-worn blueprints for posing children, from showing a baby coming out from under a blanket to the older child sitting primly and formally on the posing bench, one foot tucked under the other leg. Some home portraitists who don't bring along their backdrop and bench just seat the child on most any piece of furniture (*Continued on page* 98)

→

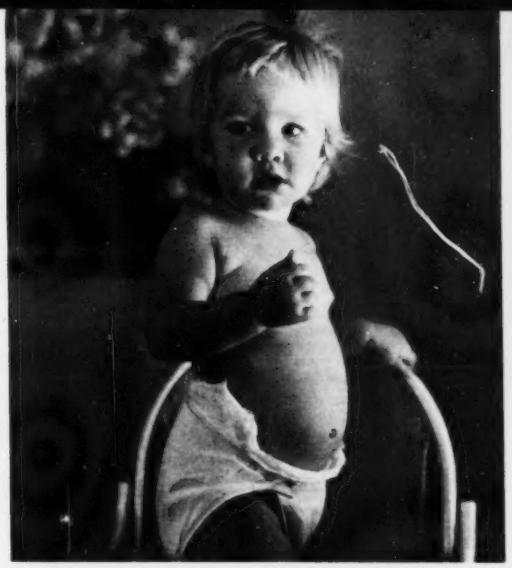
Window at right again was main source of light on this proud young man dressed in his Sunday best. A No. 2 photoflood added fill-in light. Dark blue cloth covered loud wallpaper in background. Exposure was 1/50 sec at f/3.5.

→

Lighting was no problem on utility porch with large windows on three sides and light-colored walls which acted as natural reflectors. Rolleiflex and Super-XX film was used here (as in all other shots). Exposure, 1/100 at f/4.5.

←

Shooting needn't be confined to interiors—pigtailed Diana was sitting in yard chair on shady side of her house with sunlight reflecting from white garage at right as main light source. Background was half wall, half glass door. Exposure, at f/4.5, was 1/100 second.



Mischievous grin, about to burst, was captured under existing light in 1/100 sec at f/3.5. Taken outdoors before dark building; post at right is a porch support.

Alfred Eisenstaedt *tells how he makes portraits with a* 35-mm CAMERA

As told to JACOB DESCHIN, Camera Editor, The New York Times

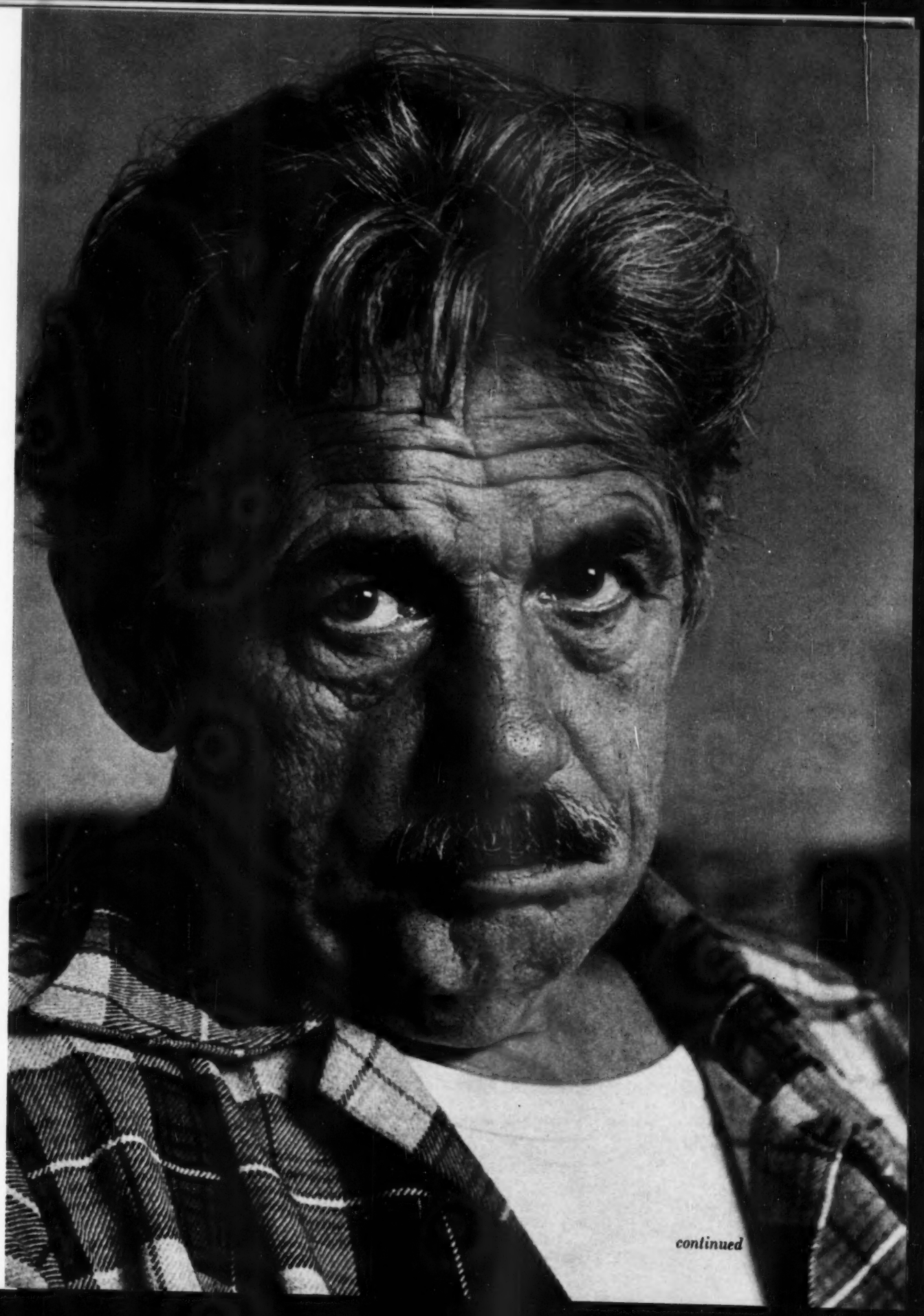
Piercing eyes belong to celebrated British painter Augustus John. This arresting Eisenstaedt portrait was used on the cover of *Life*.

THE photographer picks the camera best suited to his personality. The choice is particularly important in portraiture, where the photographer should feel free to concentrate entirely on the subject. I take the miniature because mine is the intimate, unobtrusive, casual approach; the miniature allows me to operate the camera almost automatically, to take pictures in a flash, as rapidly as I spot expressions, attitudes, incidents that describe my subject's most revealing characteristics.

I think I have achieved the ideal relationship between the camera and myself: the camera and I are one. I feel at home with the miniature. What I think and feel the camera immediately records; exposure follows impression with the smooth, uninterrupted sequence of a reflex action. I am not conscious of the fact that I am holding a camera at all; with me, it is direct, instantaneous response, and the miniature serves this purpose best.

Usually, I work with two Leicas, one equipped with a 35-mm wide-angle, the other with the normal 50-mm lens. I carry a third Leica in my bag in case one breaks down. In recent years, I have frequently used a 90-mm lens for head shots. These three cameras and lenses serve practically all my needs. Sometimes my 135-mm lens comes in handy for portraits at a distance. I rarely use lighting equipment, except for an occasional floodlamp or flash shot. Most of my portraits are taken by the available light. The results are much more natural than when auxiliary lights are used; I can move about freely, take advantage (*Continued on page* 116)

Thomas Hart Benton, midwestern regional artist. ⟶ This, like all portraits on these pages, was made with Leica.



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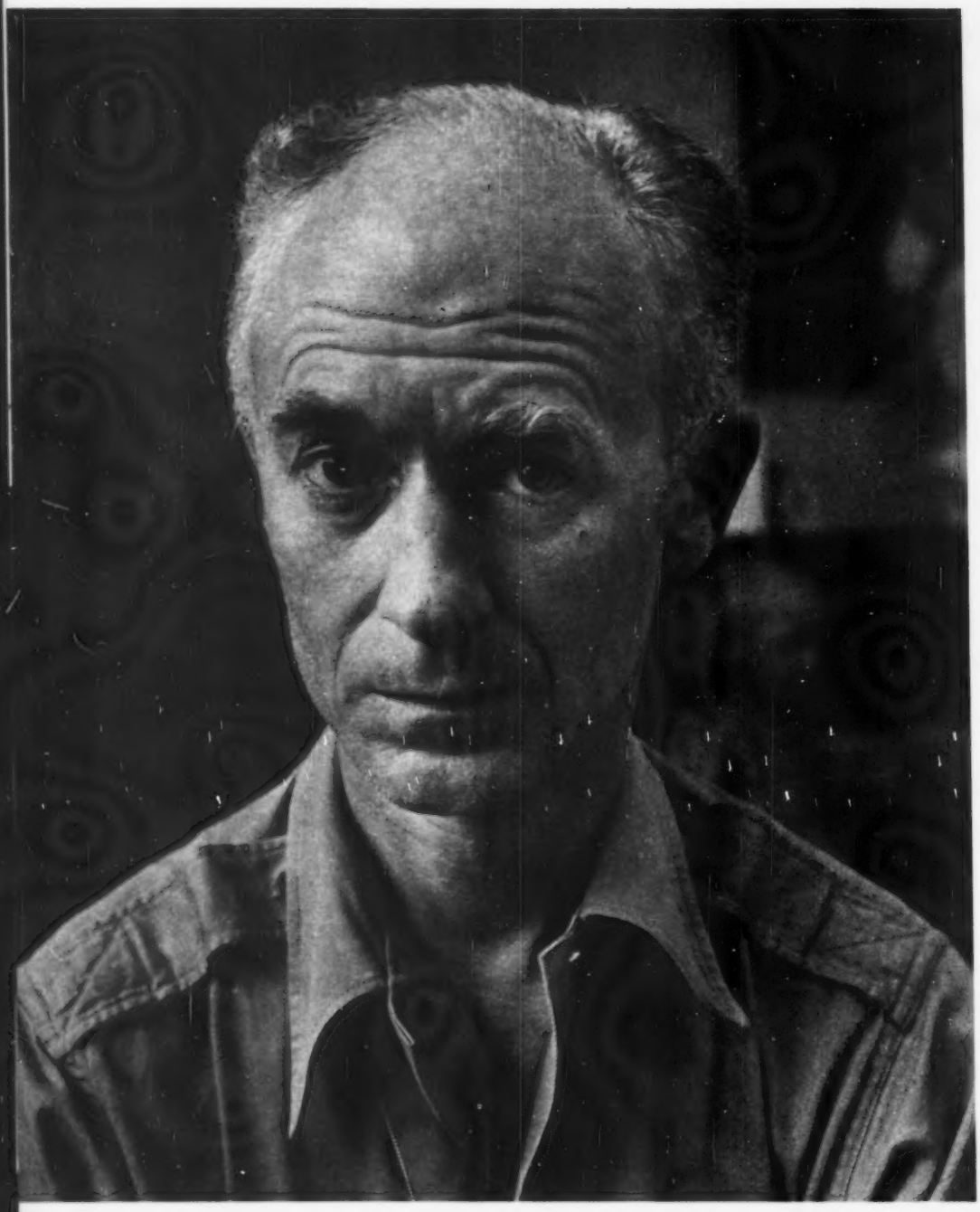
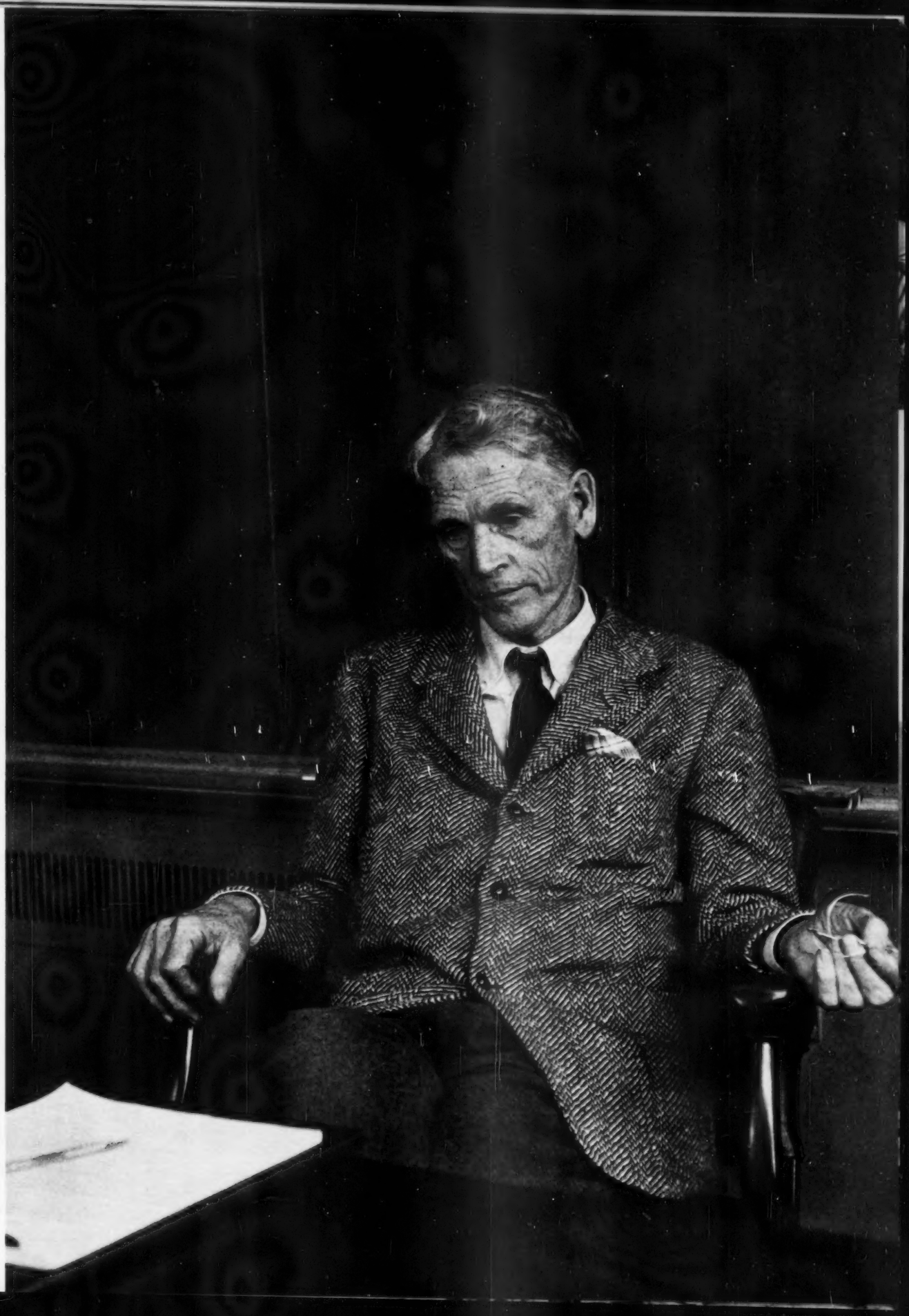


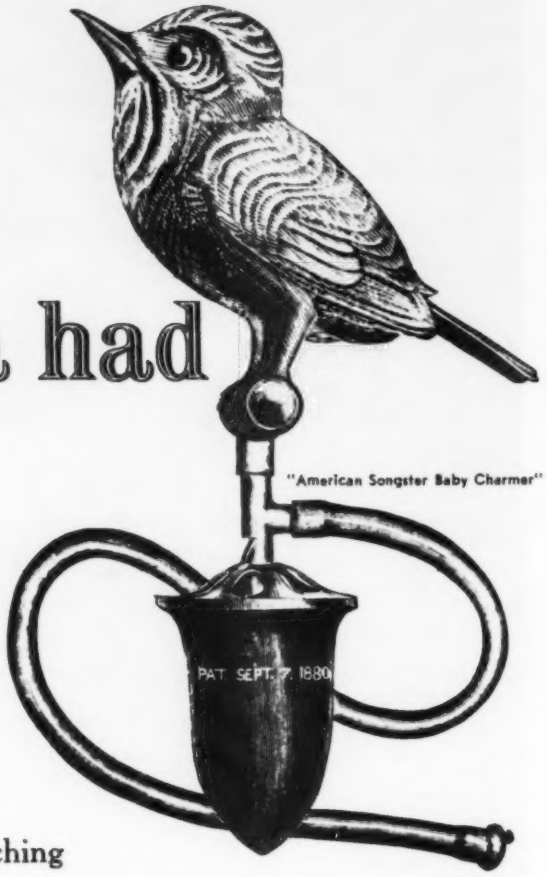
Ernie Pyle, beloved war correspondent. Fine modeling in faces is the result of Eisenstaedt's rare ability to "feel the light."

Oswald Veblen, mathematician, was photographed in a classroom at the Institute for Advanced Studies, Princeton University.



When Grandpa had his picture taken

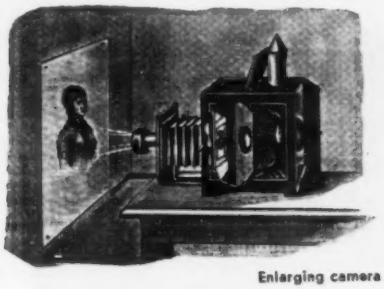
By Don D. Nibbelink



"American Songster Baby Charmer"

It was a brave man who faced the portrait photographer and his paraphernalia without flinching

Ornate frames and oval mats were all the rage in 1876, when this picture display appeared at the Centennial Exhibition in Philadelphia.



Enlarging camera

CONTEMPORARY portrait photographers may think they have problems when faced with a wriggling moppet or an unphotogenic matron, but their trials are molehills compared with the mountainous difficulties besetting the shutterclickers of Grandpa's time. Not only did exposures run to nerve-wracking lengths—15 seconds to more than a minute for wet plates, 4 to 8 seconds for "high-speed" dry plates, introduced in 1880—but darkroom work involved a smelly kerosene-lantern safelight and deadly potassium cyanide in the fixer. Surviving the perils of fire, fumes, and poison, the photographer then had to sensitize his own printing paper and wait for a sunny day before he could produce the final picture.

But despite technical difficulties which would floor the coddled contemporary photographer, Grandpa did have his picture taken—and the results sometimes were as truthful, revealing, and sensitive as anything we get today. The masterpieces of Victorian photography already have been given due recognition; we devote these four pages to some of the lesser-known efforts of little-known men. Let's take a look at the portrait methods of photography's Dark Ages, and the story behind those faded, yellow pictures in the old family album.

The typical "picture-taking parlor" of the 80's bore slight resemblance to streamlined modern studios. The walls of the grand reception room were thickly hung with elegant portraits in ornate frames, and the studio was crowded with an assortment of painted backgrounds, like a theater prop room. Overhead was the skylight, the only source of illumination in most studios before 1900.

Offhand, skylight pictures sound rather easy to make. Just seat the subject, focus the camera, and shoot. Actually, though, the skylight and its manipulation were fairly complicated. Some photographers built an extra shade on the roof to obscure the sun's rays. There were numerous and expensive side curtains operated by strings, pulleys, and screens that

Bicycle camera

Daring flight into the realm of figure photography, above, is a naughty daguerreotype taken from the Dr. Stenger collection.

"Hunter's Dream," below, by a California lensman named A. Price, is more like a nightmare. This natty nimrod looks as if he had fallen asleep in the storeroom of a natural-history museum—or maybe he's just one of the stuffed specimens! This shows result of long waiting while the photographer arranged everything "just right" and made exposure.

"The Miser," by one James Landy of Cincinnati. Actually, this is a character from the opera *The Chimes of Normandy*, but he has the mad look of a customer who has grown old and gray waiting for Landy to recap his lens.

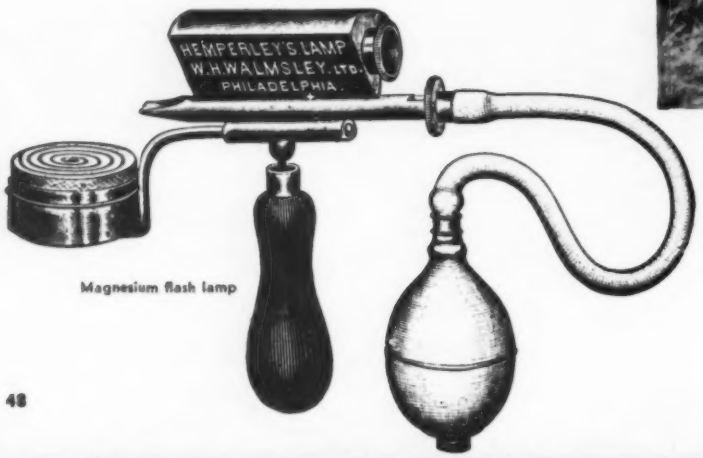
Posing chairs

slid back and forth on wires. Sometimes the light was filtered through a ground-glass, sometimes through blue glass. Customers scolded because the light hurt their eyes or because there was a "white spot on top of the head" in the resulting picture. Of course, if it rained, shooting schedules were cancelled for the day. Articles telling how to predict the weather were popular, and the almanac was the photographer's best friend.

In Grandpa's time, emulsions were slow and cameras cumbersome. Action photography was a hobby for only a specialized few. Shutters were practically unheard of before the 1880's, because the lengthy wet-plate exposures were made simply by uncapping and recapping the lens.

These time (*Continued on page* 94)

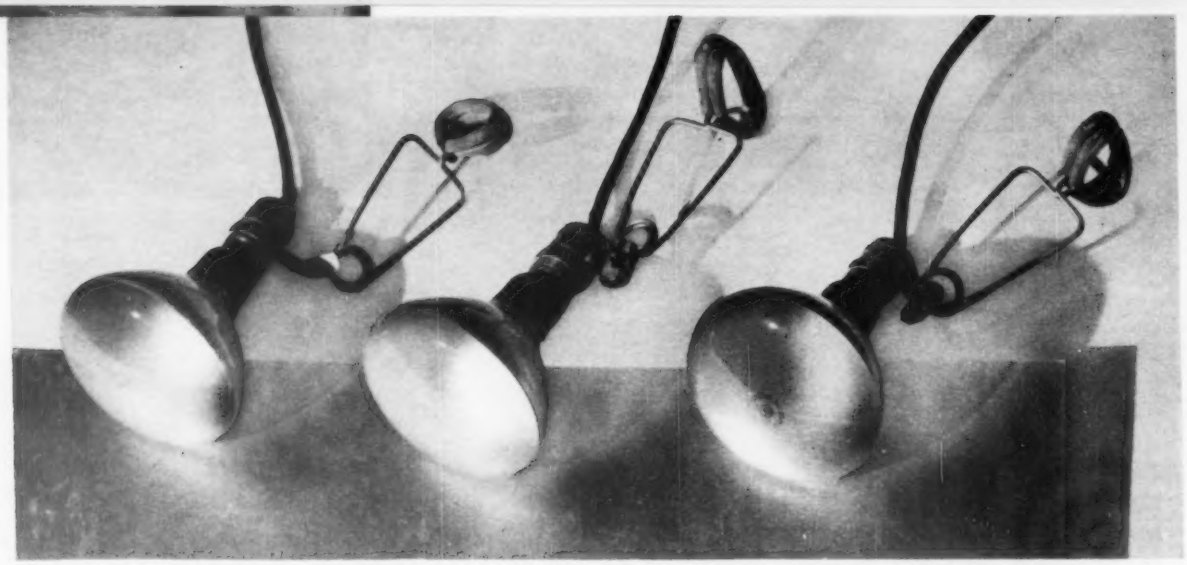
Lili the Birdwatcher and her feathered friends, top, was recorded in 1883 on Cramer's Extra-Rapid plate by the manufacturer himself. "Exquisitely soft and lovely," raved a contemporary critic. More down to earth was J. H. Watson's shot of a barefoot boy, above. Note the conical headgear and canoe-size brogans.



Magnesium flash lamp

Bringing the outdoors indoors was common practice in 1880 when W. G. North made "Under the Apple Tree." It isn't every day you'll see an apple tree in full bloom with ripe apples on the ground under it—but in those days nobody worried about such details, least of all these three frozen-faced kids.

Group posing stools



RFL2 reflector photofloods with clamp-on holders and a 16x20 silver-surfaced reflector were used to make these color portraits.

Lighting for COLOR PORTRAITS

How to get good results with one, two, or three lights

By ARTHUR A. GOLDSMITH, JR.
Photographs by Joseph Foldes

A COLOR PORTRAIT succeeds or fails for the same basic reason as a black-and-white portrait: either it captures the personality and mood of the subject, or it doesn't. However, in the process of catching that mood or personality, the color photographer must use his lights even more carefully than does the worker in black-and-white. Because of the relatively slow speed and narrow latitude of color emulsions, exposure must be precisely on the nose and the contrast range carefully controlled. Careless lighting will result in harsh, black shadows, muddied colors, or weak, bleached-out highlights. Also, the film must be matched with the type of light source used to insure normal rendition of colors. How to solve these problems and still achieve interesting, flexible lighting effects is a perplexing problem for most beginners in color portraiture.

To find some of the answers, in terms of typical amateur equipment, PHOTOGRAPHY assigned photographer Joseph Foldes and model Claire Kallen to make a series of portraits using one, two, and three light sources. The results are shown in color on the following three pages, with diagrams indicating the position of lights, camera, subject, and background. If you're a beginner you'll find it helpful to follow the diagrams exactly to achieve similar effects; if you've already had some experience with portrait lighting the setups demonstrated here should suggest many other variations.

Everybody knows the effects possible with elaborate equipment in big (*Continued on page* 83)

Dark background results when model Claire Kallen stands away from the wall. One RFL2 placed as close to the camera as possible.

Light background results when Claire stands close to wall. Frontlight also was moved closer, thus making the wall brighter.

Reflector held close to dark side of face helped fill in shadow. One 45-degree light, two feet above camera.

1 LIGHT *Simplest way to use one light is close to the camera, giving flat front-lighting. Moved to a 45- or 90-degree sidelight position, it will cause strong black shadows on subject's face. Let them stay for dramatic punch, or "fill in" with a reflector.*

Profile was lighted dramatically by one photoflood at 90 degrees right. Dark background emphasizes face.

Model faces 45-degree sidelight placed about two feet above camera elevation. No reflector used; shadows go very dark.

HERE'S HOW TO COMBINE A MAINLIGHT AND FILL

Mainlight alone gives this effect. Here the light was placed high at right for standard 45-degree illumination. Note very dark shadows.

Fill-in alone gives this effect. Light was placed as close to camera as possible on left side. The face receives even lighting.

Mainlight plus fill gives this effect when adjusted for low lighting ratio. Note that mainlight shadows remain, but are brighter.

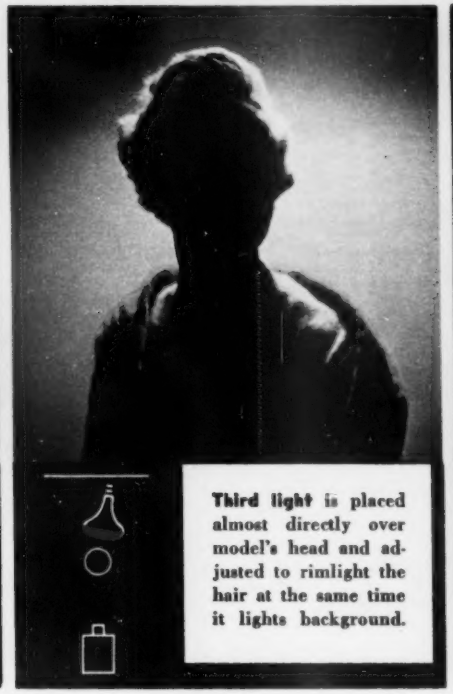
2 LIGHTS *will provide you with an almost unlimited choice of effects. Use one as a mainlight placed wherever you want it—top, side, or back. Use the second as a fill-in placed close to camera so that it will illuminate subject's face evenly and thus reduce lighting contrast.*

Bright accents are added to hair by a high backlight. Mainlight is a few inches high and slightly left of camera.

Different effect is created when backlight is moved to the opposite side and allowed to "spill" onto the background.

HERE'S HOW A THIRD LIGHT CAN HELP

Undesirable results of standard two-light setup are lack of strong hair accents and shadow cast on background by the fill-in light.



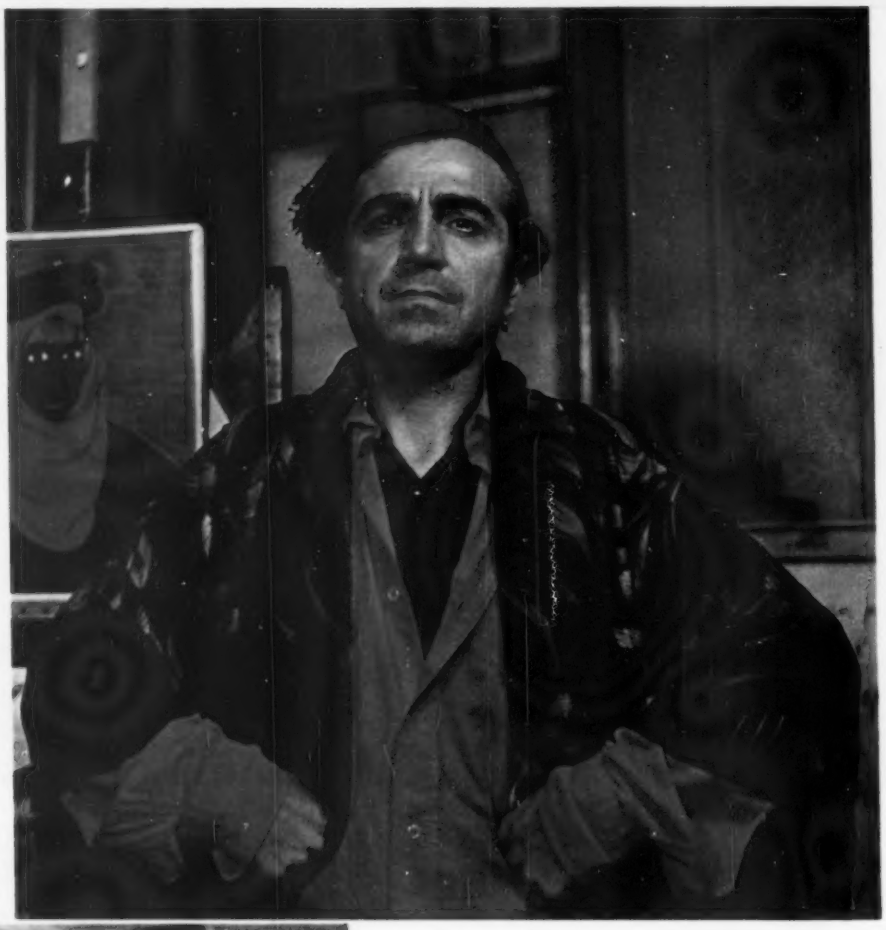
Third light is placed almost directly over model's head and adjusted to rimlight the hair at the same time it lights background.

All three lights combined give this effect: notice "halo" of light around Claire's blonde hair. Use lens shade to combat lens flare.

3 LIGHTS *permit many "glamour" portrait effects not possible with two. Start with your mainlight-plus-fill setup and establish the basic lighting. Then add a backlight. Point at subject to highlight hair or use it to create a high-key background.*

Dark background was achieved by posing model away from wall and using third light high and behind to illuminate hair. Fill and 45-degree mainlight.

High-key background results when third light is placed low behind subject and pointed at the wall. Mainlight 90 degrees at left, fill-in close to camera.



1 *Hal Dorsley*

← 2 *Thomas Fitzgerald*

3 *Harry Haimes* →

4 *George F. Merritt*

5 *Bruce V. Kunde*

6 *A. E. Woolley, Jr.*

Portraits from our readers

Indoors and outdoors, with daylight, flash, and flood, amateurs around the country are making interpretive studies like these. How do your own portraits measure up?

1 Artist in his studio, Oronzo Gasparo, was photographed by Hal Dorsley of New York City with a Rolleiflex and Type B Ektachrome film. He used two No. 2 floodlamps and exposed for 1/25 sec at $f/3.5$. This is one of a series of what Dorsley calls "personality projections"; in this one he posed the painter with one of his canvases and tried to express unity and similarity between them.

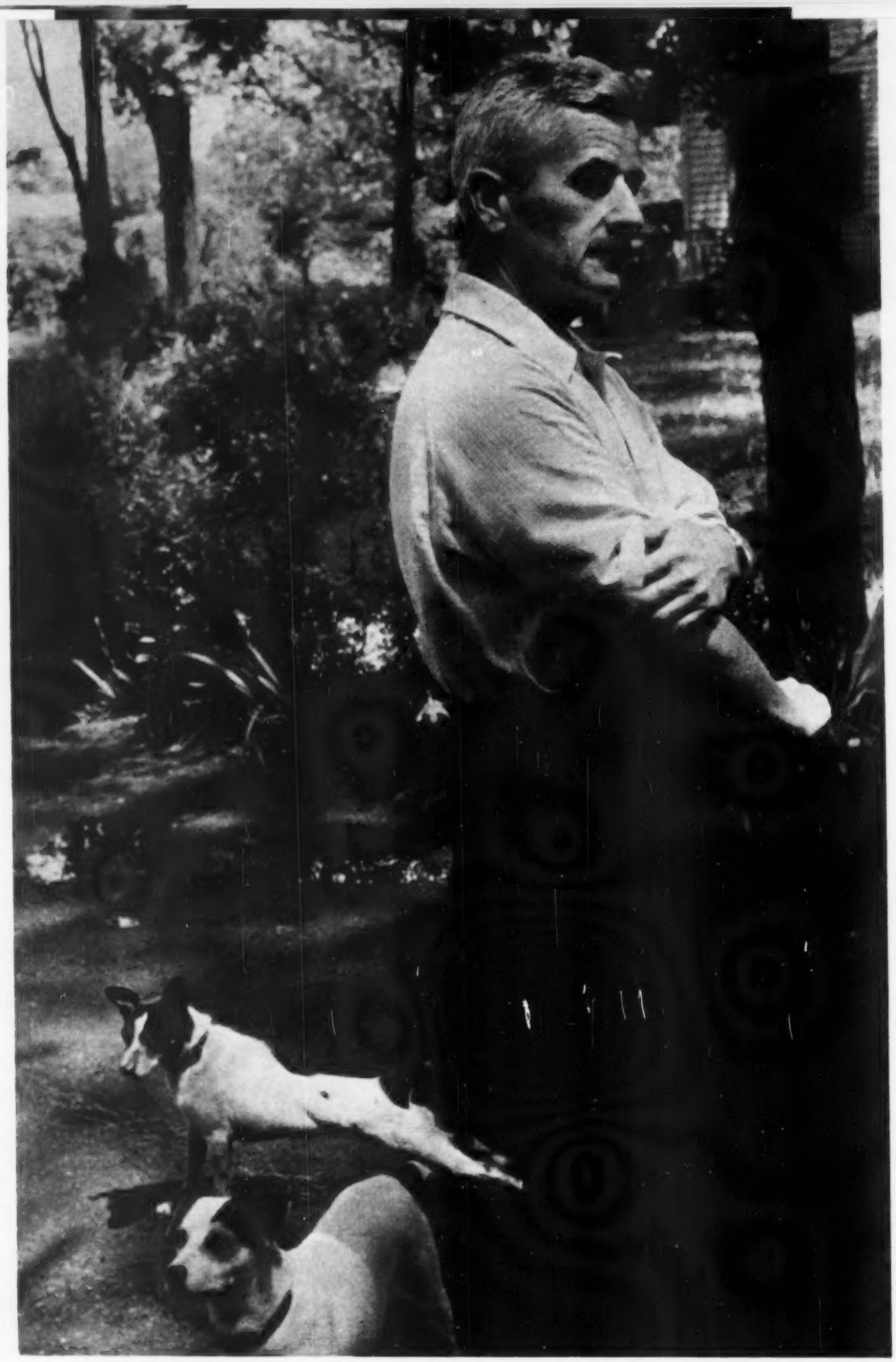
2 Animal portraits can be as expressive and full of meaning as studies of humans. Here Thomas Fitzgerald of Holyoke, Mass., posed his cat in a window (insofar as anyone can really "pose" a cat), and shot with an Exa camera and Daylight Type Kodachrome film. No supplementary light was used, and careful meter readings gave him an exposure which left good shadow detail.

3 Skillful use of sidelighting with flashlamp fill-in from the front gave delicate all-over illumination to this semi-formal portrait by Harry Haimes of New York City. His camera was a Leica IIIG with long-focus 90-mm Elmar lens, and exposure was 1/100 second at $f/4.5$ on Kodachrome film. Wide aperture blurred the background so that it does not distract from the pretty subject.

4 This engaging informal shot of a little girl and her parakeet has been a top winner in the national PSA slide competition. It was made by George F. Merritt of Jackson, Mich., with a IIIC Leica and 90-mm Elmar lens, on Kodachrome Type A. Light came from two regular incandescent bulbs with a transformer raising their color temperature to 3450 K. Exposure was 1/10 second at $f/4$.

5 From Monterey Park, Calif., comes this fine example of a difficult technique: available light color portraiture. Bruce V. Kunde saw his daughter Sandra reading under a window and reached for his Rolleiflex, shooting at 1/5 second, $f/3.5$ on Ektachrome Daylight Type film. Fortunately, the white pages of the book reflected enough light into Sandra's face for good flesh tones.

6 Freckled tomboy was a natural portrait subject for A. E. Woolley, Jr., of Baton Rouge, La. He worked with a Leica and 135-mm Steinheil telephoto lens, and exposed for 1/500 second at $f/5.6$ on Ansco Supreme film. Long-focus lenses are ideal for portraits, since they make possible full-frame head shots without the distortion produced by normal lenses at short distances.



William Faulkner, Nobel prize novelist. This is the kind of "decisive moment" that means so much to Bresson.

CARTIER-BRESSON'S *approach to portraiture*

This is an excerpt from Cartier-Bresson's book, *The Decisive Moment*, which contains 126 of his photographs in large format. Simon and Schuster, $12.50.

Pipe-puffing existentialist leader Jean-Paul Sartre, in conversation on a Paris bridge. Cartier-Bresson uses only a 35-mm camera, calls it an "extension of his eye."

ONE KIND of subject matter greatly derided by present-day painters is the portrait. The frock coat, the soldier's cap, the horse—now repel even the most academic of painters. They feel suffocated by all the gaiter buttons of the Victorian portrait makers. For photographers—perhaps because we are reaching for something much less lasting in value than the painters—this is not so much irritating as amusing, because we accept life in all its reality.

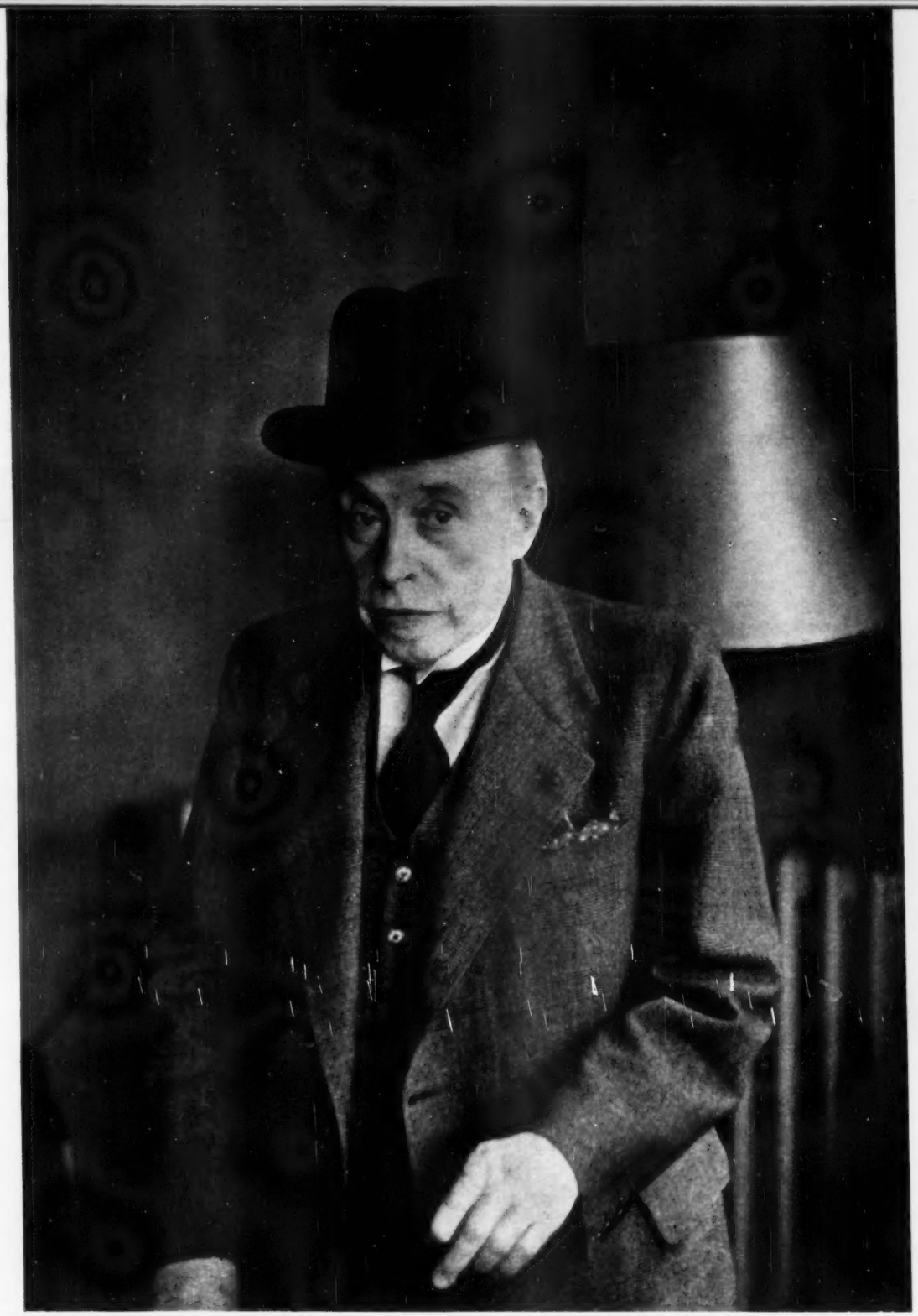
People have an urge to perpetuate themselves by means of a portrait, and they put their best profiles forward for posterity. Mingled with this urge, though, is a certain fear of black magic; a feeling that by sitting for a camera portrait they are exposing themselves to the workings of witchcraft of a sort.

One of the fascinating things about portraits is the way they enable us to trace the sameness of man. Man's continuity somehow comes through all the external things which constitute him—even if it is only to the extent of some-

Peasant wine-grower of the French province of Touraine sits down to a humble meal in a village along the Loire.

one's mistaking Uncle for Little Nephew in the family album. If the photographer is to have a chance of achieving a true reflection of a person's world—which is as much outside him as inside him—it is necessary that the subject of the portrait should be in a situation normal to him. We must respect the atmosphere which surrounds the human being, and integrate into the portrait the individual's habitat—for man, no less than animals, has his habitat. Above all, the sitter must be made to forget about the camera and the man who is handling it. Complicated equipment and light reflectors and various other items of hardware are enough, to my mind, to prevent the birdie from coming out.

What is there more fugitive and transitory than the expression on a human face? The first impression given by a particular face is often the right one; but the photographer should try always to substantiate the first impression by "living" with the person concerned. The decisive moment and psychology,



Octogenarian painter Georges Rouault, 1944. This shot reflects Cartier-Bresson's "respect for the atmosphere which surrounds the human being."

no less than camera position, are the principal factors in the making of a good portrait. It seems to me it would be pretty difficult to be a portrait photographer for customers who order and pay, since, apart from a Maecenas or two, they want to be flattered, and the result is no longer real. The sitter is suspicious of the objectivity of the camera, while what the photographer is after is an acute psychological study.

It is true, too, that a certain identity is manifest in all the portraits taken by one photographer. The photographer is searching for identity of his sitter, and also trying to fulfill an expression of himself. The true portrait emphasizes neither the suave nor the grotesque but reflects the personality.

I infinitely prefer, to contrived portraits, those little identity-card photos which are pasted side by side, row after row, in the windows of passport photographers. At least there is on these faces something that raises a question, a simple factual testimony—this in place of the poetic identification we seek.—

How to use an exposure

AN EXPOSURE METER is an excellent, reliable photographic tool that will help you get consistently good results with portraits, as well as with *all* your picture making—*provided* you use it properly.

As good as a meter is, it cannot think for itself and thus it's up to you to do the brain work so that it will accurately read the actual picture-producing light. Too, your technique will vary depending on whether you use the reflected-light type of meter or the incident-type. Fortunately, the correct procedure for using either type is comparatively simple; you can learn it easily—if you happen to be having difficulty with it. On these two pages, and later in the article, we graphically show *how-to* and *how-not-to* techniques for taking light readings with each type of meter when making por- (*Continued on page* 78)

readings for

simple set-up

When model is illuminated by a single floodlamp near the camera (above), correct way to make a reading with a reflected-light type of meter is shown (**1**)—with meter aimed at surface to be read, and held about six inches away from it. Incorrect reading will result if meter, hand, or other object is allowed to cast a shadow on the area to be read (**2**).

Technique with incident-light meter on same setup is equally as simple. Hold meter in front of subject—pointed directly at lens of camera (**3**). The shadow on subject in this case causes no harm because meter reads light directly. However, be sure no shadow is cast on meter cone. Tilting meter away from lens (**4**) will give you a false reading.

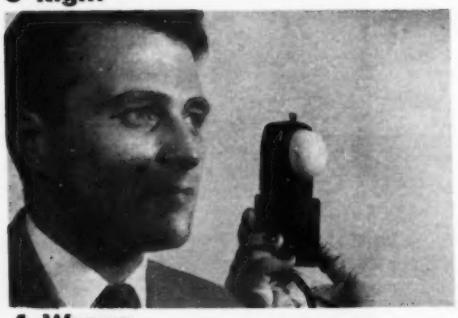
REFLECTED-LIGHT TYPE

1 Right

2 Wrong

INCIDENT-LIGHT TYPE

3 Right



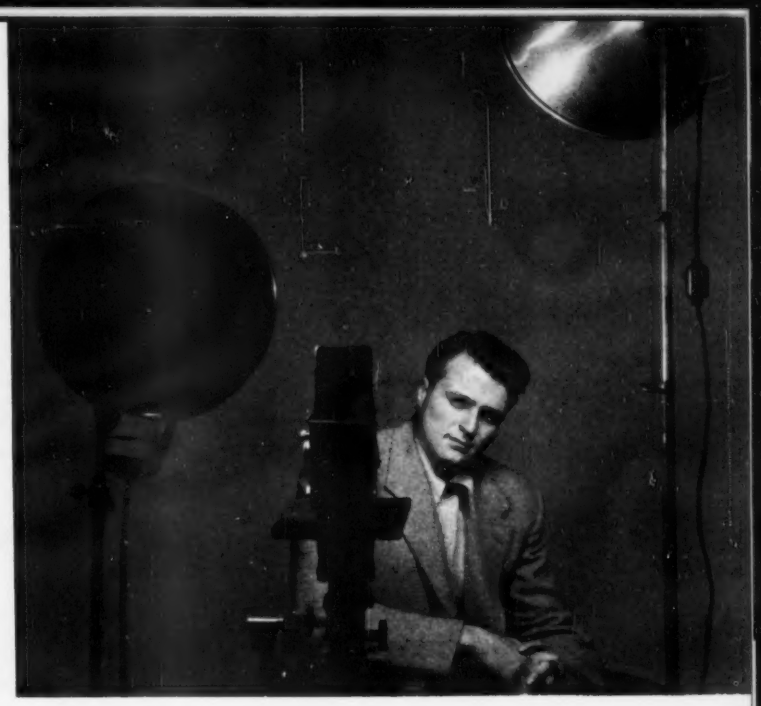
4 Wrong

meter

readings for

two-light set-up

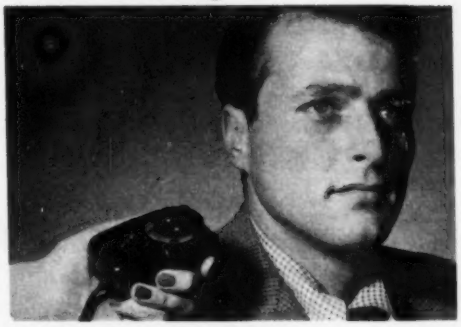
To balance light sources and determine exposure with reflected-light meter; read mainlight side of subject with fill-in turned off (**1**); then read value of fill with mainlight off (**2**); ratio represents the contrast between highlight and shadow illumination. When both mainlight and fill hit same subject areas, establish actual ratio by adding fill-in light sources value to mainlight value; thus, if mainlight reading is 24 and fill 8, ratio becomes 32:8 or 4:1. In either event, both lights are turned on when actual exposure reading is taken (**3**). Technique for incident-type meter is similar; light balance, however, is determined by replacing meter's light-collecting sphere with flat disk supplied, and facing meter directly at light source on mainlighted side (**4**), fill side (**5**), then replacing cone and aiming meter at lens (**6**) with both lights on to read exposure.



REFLECTED-LIGHT TYPE

1 Mainlight reading

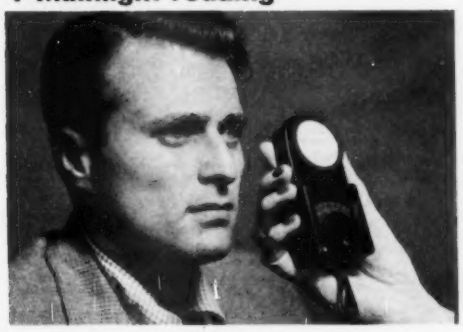
2 Fill-in reading



3 Exposure reading

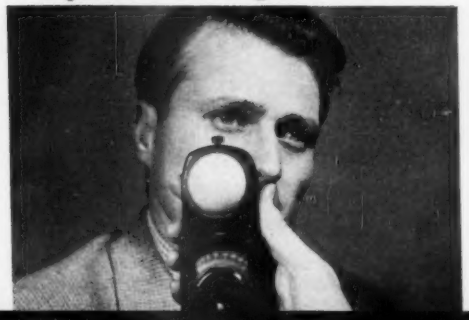
INCIDENT-LIGHT TYPE

4 Mainlight reading



5 Fill-in reading

6 Exposure reading



Bounce speedlight for portraits

Erich Hartmann *tells how to get lifelike quality in pictures of people by using the soft action-stopping light of reflected electronic flash*

THE problems of photographic portraiture have remained essentially the same since the days of Daguerre, despite the great technical progress which photography has made since then. Whether taken as a half-hour time exposure in blazing sunlight or by split-second blink of electronic flash, a successful portrait, like any successful picture, is a communication of an experience—the person revealed in a bodily and physical sense. Perhaps more fitting than *revealed* would be *illuminated,* since we constantly face the question of what light source will contribute most of the impression we want to convey of the person being photographed.

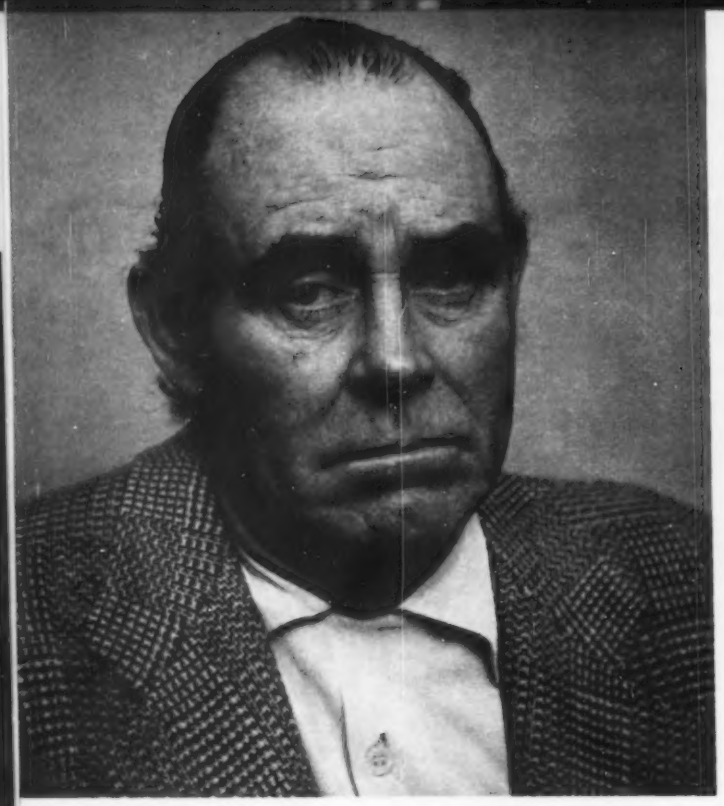
The purpose of this article is to outline a concept and provide a simple working method of portrait photography which is closer to daylight than I consider possible with direct tungsten light. It is based on reflected ("bounce") electronic flash, and is rapidly gaining acceptance among photographers of every shade of seriousness and skill.

Why use electronic flash, you may ask. There are many sound reasons, one of the most important being the

Variety of shots on contact sheet shows freedom offered by electronic flash. Photographers can hand-hold cameras, shoot fast and get natural expressions.

Two methods of bouncing light are demonstrated by Hartmann. He reflects light off wall behind subject (above), or off wall behind camera (right). Photoflood clamped near flashgun is the test light.

Portrait of photographer Ernst Haas is typical of the natural quality which Hartmann tries to achieve in bouncelight portraits.



Soft, luminous quality of bounce speedlight is shown in candid portrait of clown Emmett Kelly, left, and baby, below. Hartmann recommends development by inspection to insure good negatives.

limitations of conventional lighting for certain kinds of portrait work. A few of us are lucky enough to have skylight studios where strong, diffuse daylight streams in on our sitters even in bad weather. The rest, myself included, have to be satisfied with imitations of natural light, or we have to pour spotlights, boom lights, bucket lights, and many other kinds of lights on our subject, making difficult or impossible the necessary degree of contact between photographer and subject. In addition, direct lights tempt us to flatter our subjects too much—a spot from the back to put a halo on the hair, a mainlight placed high to make the eyes look deep-set and more intelligent—the list is long and familiar. The inevitable result is that direct-light portraits too often acquire an appearance of sameness and reflect a personality far different from that of the person before the camera.

My experience with reflected electronic flash has shown that it results in a soft, comparatively even illumination of all parts of the subject. It's a general rather than directional type of light. Furthermore, the fact that its duration is so short makes it a usual practice for most photographers to overdevelop, and so compensate for the "short flash." The extra development time frequently increases contrast to the point where surface textures are emphasized, particularly in facial and other skin tones. This reflected light also gives a more lifelike tonal range than does direct light, either electronic flash or other artificial type. Another (*Continued on page* 95)

←

Speedlight can give the same effect as natural diffused skylight. Hartmann used bounce electronic flash in this shot.

→

Action-stopping ability of the light is used to make an interesting portrait of photographer Ed Feingersh while smoking.

Halsman adjusts shutter

"Put your hand like so."

"Turn a little your head."

"Now you are beautiful!"

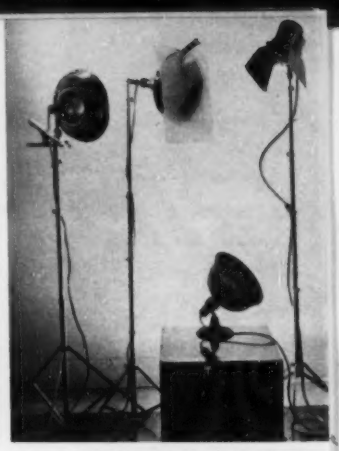
"Don't move . . . it is fine!"

PHOTOGRAPHY goes to a Halsman

A world-famous pro photographs a film star for our readers

Mirror portrait (left) was done with above setup, made clearer in lighting diagram below. Here a single mainlight was boosted by mirror reflection, which acted as fill-in. Exposure was 1/5 second with Bausch & Lomb 8½-inch Tessar stopped down to *f*/16 for necessary depth of field. Halsman then made use of Dinky-Inkie spot to highlight Miss Kelly's lovely blond hair.

"No! Let's start over." *"Hmm . . . mm."* *"Darling, not like that!"*



sitting

and reveals his portrait technique

By BRUCE DOWNES

Halsman used simplest type of lighting equipment (above), three photofloods in metal reflectors, one diffused with spun glass for mainlight, and a small Dinky-Inkie spot with barn doors, to photograph Grace Kelly, rising young Hollywood star (upper right). During the sitting he never used a fill-in lamp, confining himself to the single flood diffused to reduce shadow intensity. The other two floods were used to illuminate the white background. Small spot was used only for mirror shot (opposite page) to highlight hair. Shot (right) taken from behind affords an idea of what it is like to face the Halsman camera.

IF YOU have read the basic articles on portrait lighting in this issue, you should be ready to take a profitable look at a top-flight professional at work and thus dispel, once and for all, the prevalent notion that you must have expensive lighting equipment to make fine portraits.

Philippe Halsman, as you know, is a famous magazine photographer whose accomplishments in portraiture need no introduction to readers of PHOTOGRAPHY. Few of the world's celebrities have escaped the searching lens of his camera, and he has the distinction of having made more *Life* covers (63 at last count) than any other photographer.

Halsman's portraits are as meticulous as they are revealing. Yes, he owns expensive equipment. His studio on West 67th Street in New York City houses a costly high-powered speedlight outfit, which he uses often, and a variety of lighting gear that includes a big 5,000-watt Bardwell & McAllister spot which he has never used for any other purpose than to impress visiting clients. But his equipment also includes simple, inexpensive flood reflectors—the kind that sell for a few dollars in camera stores; and when we asked him to photograph Grace Kelly, one of Hollywood's fast-rising new stars, he agreed to use three of these plus one small 200-watt Dinky-Inkie spotlight. He wound up by making most of the pictures with the three floods, two of them on the background and only one on Grace Kelly!

"It is certainly not true," says Halsman, "that you need elaborate equipment to make first-rate

More Light was used on background than on Grace Kelly, as setup at right shows. Middle flood, which seems to be in front of, is actually behind her, casting all its light on white studio wall. Shots below show two different stages of the sitting, mainlight with clipped-on spun-glass diffuser being closer to camera during turtle-neck sequence, results of which are reproduced on following two pages. Halsman is assisted by Rolland Rojas, who handles lights and film holders and helps take meter readings, and Mrs. Halsman, who works very closely with her busy, famous husband.

FOR ADDITIONAL PICTURES MADE AT THE SITTING TURN THE PAGE.

Full face shot exaggerates Grace Kelly's slightly broad lower jaw line, which Halsman tried to conceal.

Her beautiful hands were used here to slim cheek contours and enhance composition, but mussed hair spoiled it.

Tilt of head and lower camera angle adds interest and a sense of movement to this spontaneous profile.

Back to camera and higher angle of view adds another to the variety of approaches tried in this sitting.

Halsman concentrated on profile, working for perfection of details. In this one the back is unattractive.

This one is almost successful, but bosom line spoils it. Portrait on opposite page finally met Halsman's approval.

photographs. Some of my best pictures were made with photofloods in simple reflectors. Certainly I use speedlights but only because they enable me to catch an aliveness of expression not always possible with floods and spots. When I photograph people in their homes (which is often), I am limited to equipment which I can carry and which draws less than 15 amperes of electrical current. This means that I generally rely on light-weight photoflood reflectors such as those I am using to photograph Grace Kelly."

For the Kelly portrait sitting, Halsman used, in addition to the lighting equipment already mentioned, his formidable-looking, self-designed Fairchild camera. This is the famous 4x5 twin-lens reflex, which provides Halsman with all the visual comforts of reflex focusing without sacrificing long lens focal length or ample film size, which is important to the portraitist who wishes to retouch his negatives. Buried in the hood of this camera, his head shrouded by the black focusing cloth, Halsman looks like something sinister from outer space. One would suppose that he'd frighten the daylights out of his sitters. Actually, he manages to charm them.

The Halsman charm enchants his subjects and his skilled use of the lights helps him to capture that enchantment in pictures whose tonal qualities are something out of a photoengraver's dream. How does he do it? Let's take a good look.

When Grace Kelly arrived at the studio, she was subjected to the customary searching analysis. What was she like? What were her interests, her ambitions, her secret desires? How did she think of herself, what roles did she prefer to play? How did she like working with Clark Gable in *Mogambo?* Halsman was searching for what the French call the *raison d'etre* of the portrait he was about to make. He feels that every successful portrait sitting should have a clear-cut objective. The photographer should know exactly what he is after. But Grace Kelly was not very communicative, so Halsman decided to photograph her as he would for a *Life* cover, working for a strong poster quality. During the probing period he discovered that this tall blond actress, who

Simple lighting scheme (above) was used for profile on facing page. Main light, diffused with spun glass, was near camera. When Halsman used black background (below) flood at left rear was turned slightly to serve as backlight accent for star's profile.

had gone to Hollywood from the New York television studios to appear successively in *High Noon, Mogambo,* and *Dial M for Murder,* had a slightly broad lower jaw, which though giving her an appearance of strength of character, detracted from her otherwise attractive features when photographed from certain angles.

For three hours Halsman, his head darting under and out of the focusing cloth, was in pursuit of the ideal portrait of Grace Kelly. He wanted to show her at her best,

Four more portraits by Halsman

Halsman's portraits of men are characterized by their insight and strength. Those on this spread were done in the studio and further reveal his great skill with artificial illumination. His use of two kinds of daylight is strikingly demonstrated in the color portraits of the two actresses on pages 72 & 73.

←

John Steinbeck, the novelist, was photographed by the light of a flood placed front (left of camera) and a 750-watt spotlight to the right, rear as backlight.

→

The saintly looking gent across the page is none other than Earl Leaf, well-known California cheesecake photographer. The shot was made with two Ascor speedlight units, rated 800 watt-seconds, at *f*/22 on 5x7 daylight Ektachrome film, from which a 16x20 Dye transfer print was made.

The color portraits in this article were reproduced from Dye Transfer prints made under Mr. Halsman's supervision by Pace & Van Camp Color Labs.

Suzanne Cloutier, French actress, was photographed in the cloistered garden of a church in Rome by warm light of late afternoon sun. Halsman used a Rolleiflex. Exposure on daylight Ektachrome, 1/25 at *f*/5.6.

Halsman took advantage of fog on Malibou Beach, California, to make this moody study of actress Barbara Bates. He used 4x5 daylight Ektachrome, shooting 1/10 at *f*/5.6.

HALSMAN continued

but with the kind of striking clarity that stops passersby at newsstands. This means good composition—the right tilt of the head, harmonious lines of the body, good relationship of the head to the shoulders, avoidance of ugly wrinkles in the clothing, suppression of the broad jaw line—all of these influenced by directions from Halsman and by alterations in camera angle and lighting. But that is not all.

"After finding the beautiful image with a harmonious arrangement of all the details," (*Continued on page* 106)

Outdoor portrait by Curtis E. Moussie was shot under a late sun. Warmth of original color is approximated in toned prints below.

TONING FOR

SEPIA

Toning of black-and-white print lends a warmth and appeal almost equal to color. Sepia method was used here—a two-bath process wherein print is bleached before being toned.

SELENIUM

Selenium is simpler to use, works best on slower papers (chlorides and slow chlorobromides). Tone here is lighter than with sepia, but results depend on paper and dilution.

Simple selenium and sepia processes give black-and-white prints a fillip that puts them in a class by themselves

MANY portrait photographs can be improved by toning and, what's more, some of them [*See bottom of facing page.*—Ed.] can even approach the effectiveness of full color.

For portraits, the most frequently used toners are of the selenium and sepia types . . . and the process is a push-over if you use one of the many prepared toners available.

The selenium toners (Ansco Flemish Toner, Kodak Rapid Selenium Toner, etc.) are the simplest to use. They work best with chloride and slow chlorobromide papers (Kodak Azo, Velox, Opal, and Ansco Indiatone, du Pont Warmtone, etc.). On fast chlorobromide and bromide papers selenium will have little or no effect.

When using either type of toner, it is necessary to start with a thoroughly washed print, preferably one that has been fixed in a fresh non-hardening fixing bath. Prints on single-weight paper, for instance, must have been washed in running water for at least one hour; those on double-weight paper for two hours. Cleanliness also is a must—use clean hard-rubber or unchipped enamel trays (metal or chipped enamel trays will usually cause stains).

The tone you get with selenium depends on at least five factors: the paper, the original developer, development time, degree of dilution of the toner, and the length of time the print is left in the toner.

The print must be wet when it is immersed in the toner (presoak it in water for 15 minutes if it is dry). The tone starts to change soon after the print is immersed in the toner; print should be agitated continuously to assure even toning.

If maximum tone (a reddish-brown) is desired, use the toner diluted 1:3 (one part stock solution to three parts water); for intermediate tones, dilute 1:8 (one part stock to eight parts water); to tone prints slightly, (*Continued on page* 114)

Simple toning materials are easily purchased, need only water to make. Processing is done in room light, with unchipped trays, at 68-70° F.

With selenium, wet print is dunked in toner, agitated continuously, and removed just a bit before its tone reaches the reddish-brown you want.

Sepia is two-step process, requires print to be fully bleached in first bath, then toned to completion in second bath. Dry prints, after washing, with clips at both ends (below).

PORTRAITS

BLACK and WHITE

Black-and-white print is shown here so that full comparison can be made with color reproduction and two toned versions. Such toning, obviously, imparts a decided touch of warmth.

ILFORD HPS—FASTEST FILM!

PHOTOGRAPHY's *tests of this new imported sheet film confirm Ilford's speed claims—400 daylight, 320 tungsten*

THE PHOTOGRAPHIC WORLD has been involved in a speed race that gains momentum with each passing year. Lenses and shutters keep getting faster and more reliable. Film sensitivity keeps rising. When we think we've reached the limit of progress, along comes a new discovery—a new type of glass, an untried film sensitizer or an efficient manufacturing technique—that opens new horizons for the equipment or film development engineer.

By the time this article appears in print, a significant new product from England will be in the hands of many U.S. dealers who cater to press photographers and other professional workers—Ilford HPS Flat Film. The material is unusual, and in the opinion of PHOTOGRAPHY's editors, newsworthy for the simple reason that, on the basis of the manufacturer's claims, it is the fastest sheet film ever produced.

How fast do the Ilford people rate the film? For meters calibrated in ASA, G.E., or Weston numbers, they recommend an exposure index of 400 daylight and 320 tungsten. For meters having Scheiner, Ilford, or BSI logarithmic speed numbers—37° daylight and 36° tungsten.

Prior to the introduction of HPS film into this country, a limited supply of Ilford HPS plates (the same emulsion on a glass support) had been available here; but plate use is so restricted in the United States that we decided to suspend judgment until the importer, Alco Photo Supply of New York, could assure us of a plentiful supply in the popular sheet-film form.

Before HPS appeared, the fastest films on the American market were Ansco Triple-S Pan and Kodak Tri-X Panchromatic sheet film—both rated by their manufacturers (on the basis of ASA testing procedures) at 200 daylight and 160 tungsten. Eastman had previously marketed an even faster material—Kodak Super Panchro-Press, Sports Type sheet film—250 daylight and 200 tungsten. The inevitable question asked by the prospective user is whether HPS is as fast as claimed; and secondly, whether effective film speed is gained at the expense of other photographic qualities. If it lives up to Ilford's claims, it would enable the user to employ twice as fast a shutter speed as with Triple-S Pan or Tri-X Panchromatic *or* to close down the lens a full stop—all other factors being equal—and still produce a negative of optimum printing quality for that film. This extra speed enables him to do a better job of stopping action, absorbing the imperceptible movements of a hand-held camera, or capturing elusive depth of field, depending upon how he applies it in making the exposure.

To arrive at a fair and practical answer, PHOTOGRAPHY commissioned a preliminary sensitometric study of HPS sheet film as well as a series of field tests comparing the new Ilford material with two familiar high-speed films of American manufacture. Both daylight and artificial lighting were used in these tests with the emphasis on the latter, since high-speed films are extensively used under adverse lighting conditions.

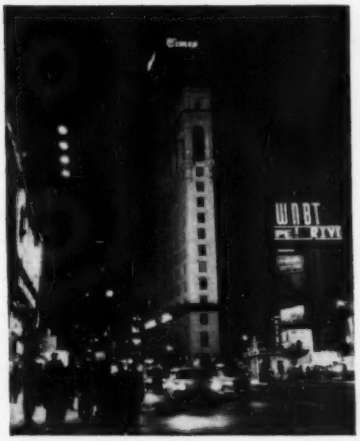
The two domestic sheet films selected for our comparison tests with HPS were Kodak Tri-X Panchromatic and Kodak Super Panchro-Press, Type B. Tri-X was chosen because its rated speed (200 daylight, 160 tungsten) is exactly half that of HPS, and also because its soft gradation is very much like that which we found in our early tests with HPS plates a number of months ago. Super Panchro-Press "B," on the other hand, is a relatively contrasty film (rated at 160 daylight and 100 tungsten) whose effective speed is often increased in news photography practice by "forced development." The main idea of our practical tests was to see the comparative behaviour of the three films when a series of progressively shorter exposures was (1) developed to approximately the same contrast (gamma) and (2) developed 100 percent longer than the time required to produce the given gamma—in other words, with "forced development."

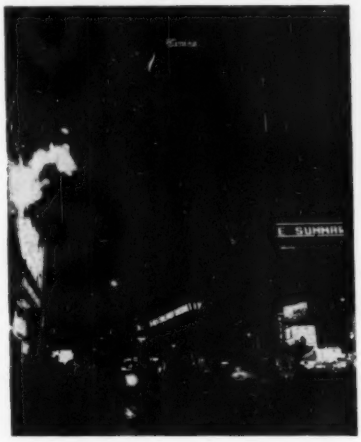
All processing was done in trays, with constant agitation. The two Kodak "control" films were developed in undiluted Kodak DK-50 throughout the tests. The Ilford HPS film was processed in a 1:1 dilution of Ilford's new fast-working Phenidone formula, PFP (on the basis of data in the HPS instruction sheet), and also in undiluted DK-50 on the basis of time-temperature information derived from preliminary laboratory tests.

One inescapable conclusion of our tests is that HPS is fully twice as fast as Tri-X. This held true when both films were developed to the same low gamma (about 0.60) in the developers specifically recommended by the respective manufacturers, and also when the developing time was increased up to 100 percent in the same developers. It was true for subjects exposed by sunlight, tungsten light, and light from the open sky. When the developing times were increased 100%, the background fog level of HPS film was appreciably higher than that of the Tri-X, while the maximum highlight densities were substantially lower. Where the gamma of the HPS film was increased to about 0.74, Tri-X was boosted to approximately 0.82. Nevertheless, the increase in effective film speed, as evidenced by shadow detail separation, was essentially the same. On the basis of the samples tested, Ilford's speed specification for HPS was fully substantiated.

When it came to observing the com-

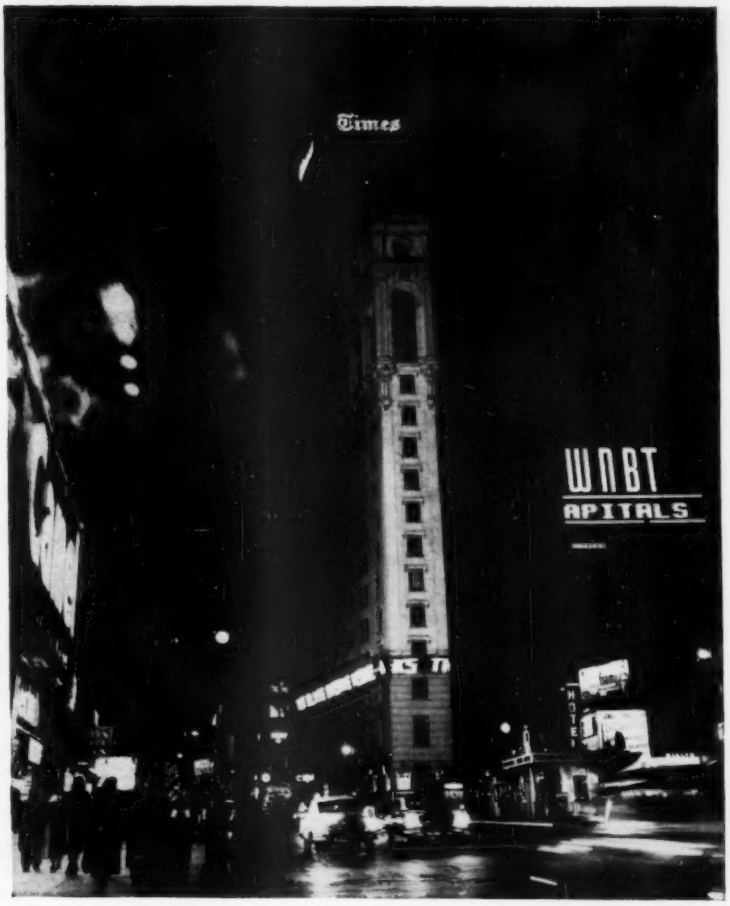
(*Continued on page* 104)



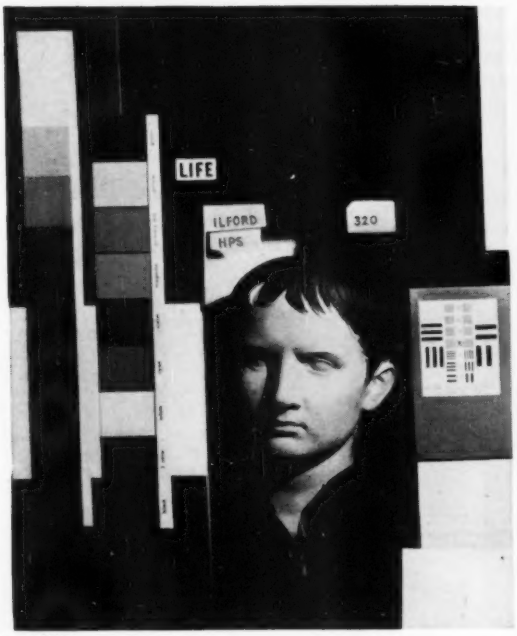


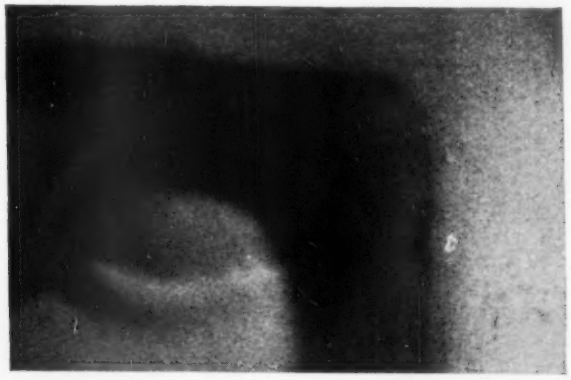
Straight prints on #3 paper were made from HPS (top) and Super Panchro-Press "B" (above) negatives developed to 0.70 gamma—both exposed at f/7, 1/10 sec.

Photographs by Dan Becker



1,280 Weston! With forced development and skillful printing, Ilford HPS sheet-film negative exposed at 1/4 reading given by Weston meter at 320 film-speed setting produced excellent study of N.Y. Times Building at night—f/14 at 1/10 sec; developed 100 percent longer than time for 0.70 gamma.





Grain pattern is fine and homogenous in 10-diameter enlargement, above, from 4x5-inch Ilford HPS sheet-film negative developed to 0.60 gamma in PFP—blow-up made on Omega D-11 condenser enlarger.

Standard test subject, left, installed in open-end wooden cabinet at *Life* magazine photo lab was used for comparing speed and other photographic characteristics of HPS sheet film with those of two domestic films—Kodak Tri-X and Super Panchro-Press "B." Light source is at 45-degree angle and elevation to black-velvet-draped figure.

How to use an exposure meter (Continued from page 60)

traits under different lighting setups. Too, the proper technique for establishing various balances between two light sources (so that you can control the luminosity of the shadow side of a face as compared with the highlight side, for example) is illustrated. Another series of pictures shows how to establish any desired tonal difference between subject and background (using a reflected-light meter).

The lighting ratios mentioned in the captions in connection with this article are based on the use of a soft-working fine-grain developer like Ansco Finex-L or Edwal Minicol. Examples shown were developed in the latter. If developers with more contrasty characteristics are used, the differences in lighting should be decreased to get comparable results.

Here, then, you have all the information necessary for the proper utilization of your exposure meter. Studying the illustrations and reading the caption instructions carefully should give you a thorough knowledge of how to obtain consistently good results in your indoor portrait work. Then a bit of practice will help you establish a procedure suited to *your* lighting equipment and *your* method of processing—for quality results.—▶

Establishing fill-in light ratios

Series shows results of various fill-in to mainlight ratios. No fill was used here; shadow side is too dark.

Ratio here is 1:5. Distance between fill and subject was adjusted until fill read one-fourth of main reading.

Fill is moved closer until it reads a third of mainlight—for a 1:4 ratio. Shadow is open, shows much detail.

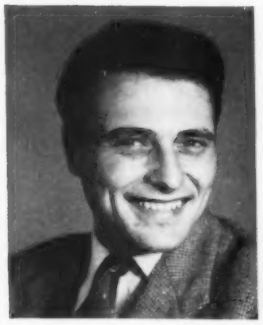
Closer fill-in reads half that of main for a 1:3 ratio. Choose a balance you like best—that does most for subject.

Using meter to establish background light level

Setup (top) shows a flood at right illuminating subject, a second at left lighting the background. You can establish any desired tonal difference between the two by taking exposure meter readings (with a reflected-light type) of each and setting up the wanted lighting ratio. (An incident-type meter would not take color, tone, and reflectance into consideration and thus might indicate an erroneous balance.) Meter reading was taken (**1**) of background and found to be *half* that of subject (**2**). Background light was moved closer until reading on wall was *equal* to that of subject (**3**). Background light was again adjusted until it read *twice* that of subject (**4**). Control subject-background contrast by this method.

1

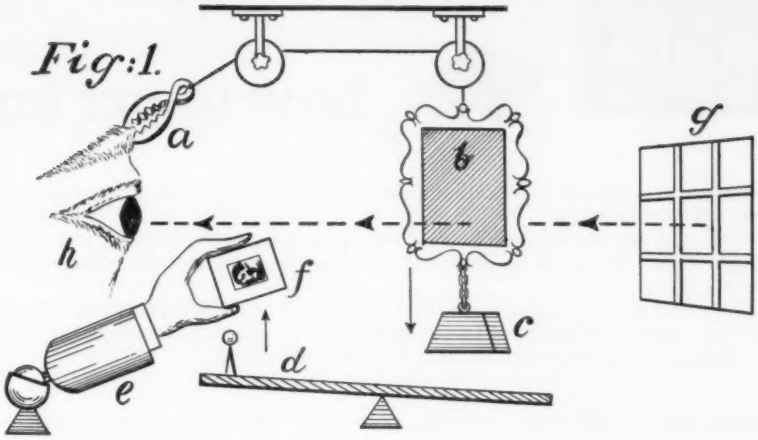
2



3

4

How to view Color Slides



One of our Brighter Minds, a mechanical genius, has just invented a handy homemade slide viewer (see right). To build one, you'll need one eye (with eyebrow, retractable lid, and automatic iris diaphragm). You'll also need one finger and a thumb, mounted on an arm with flexible elbow. Then, you'll have to have a light source such as a window, a large Wratten filter to balance the blue sky, plenty of string, some pulleys, a weight —and, of course, a Kodachrome transparency.

As indicated in the drawing, raising eyebrow (a) lowers Wratten filter (b) and causes weight (c) to drop on lever (d). This in turn, raises arm (e) which brings slide (f) into correct alignment. Light from source (g) then passes through the filter, through the transparency and into the eye (h) where the image is recorded.

Stop press!

We're pleased to announce a new Kodak product which eliminates the need of homemade, makeshift viewers. It's the handy, handsome Kodaslide Pocket Viewer. Smaller than a pack of cigarettes. Folds to fit in your pocket, has a ground and polished optical glass lens, gives 4× magnification. Only $1.95. Carry it with a pocketful of your favorite Kodachrome slides, ready to flash on an unsuspecting friend at a moment's notice, anywhere.

That's for away-from-home viewing, chiefly. But for showings to guests, and for fullest enjoyment, you'll want your slides projected big and brilliant, where all can view a picture at the same time. That means a Kodaslide Table Viewer or Projector.

Projector or viewer? Which comes first?

It would be nice if we all could afford both a table viewer and a projector at once, but not all of us can. Which one you should choose first rests largely on the size of the groups your slides will be shown to. If your audience will be small, not more than five or six at the most, then a Kodaslide Table Viewer is first choice. If you'll be showing to larger groups, then you should consider a Kodaslide Projector first, a viewer later.

Let's talk about table viewers first.
We make two, the Kodaslide Table Viewer, 4X, and the Kodaslide Table Viewer, Model A. Both combine projector and screen in a completely self-contained unit; there's nothing to set up, no rearranging of furniture. And the crisp, brilliant images on the Kodak Day-View Screen make it unnecessary to darken the room.

Now, which—the 4X or the Model A?
If price is a major factor, look at the Kodaslide Table Viewer, 4X. It shows a four-times-enlarged view. Has a Kodak Projection Ektanon Lens, *f*/3.5, and both projection and condenser lenses are *Lumenized*. Heat-absorbing glass protects your slides. It has a manual side-to-side feed. And, it's housed in attractive mahogany-finish plastic. Price, $37.50.

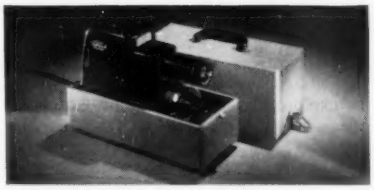
4X

Model A

If you're looking for slightly bigger pictures, automatic slide changing, really beautiful styling, consider the Kodaslide Table Viewer, Model A. Slides are enlarged nearly five times. The Kodak Projection Ektanon Lens, *f*/3.5, is *Lumenized*, as is the double condenser lens. The plunger-type slide changer holds 75 cardboard slides or 30 double-glass slides, or a combination of both. The rugged die-cast aluminum body is finished in a handsome buff and brown. Price, $97.50.

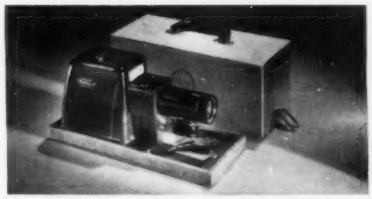
Which projector?

Any one of the four Kodaslide projectors is an excellent choice, depending upon your requirements. Basically, the difference between them is in the amount of light they project.



The Kodaslide Highlux III Projector provides enough light for almost any living room or small hall. It has a 5-inch Kodak Projection Ektanon Lens, *f*/3.5, *Lumenized*, two *Lumenized* condenser lenses, and an aluminized glass reflector to provide brilliant screen images from a 300-watt lamp. Efficient blower cooling system cools both sides of the slide and ventilates the lamphouse. Vertical slide feed eliminates side-to-side jarring and unintentional repeats. Price, $56.50.

Or, consider this: for $36.50 you can start out with a Kodaslide Highlux II Projector which has the same features as the Highlux III, but with a 200-watt lamp and an efficient



convection cooling system. Later, you can add a Kodaslide Highlux Blower Case for $19.20 which lets you use a 300-watt lamp.

For real thrift, the Kodaslide Merit Projector has the same basic design as the Highlux II but is not designed for blower cooling. Has a 150-watt lamp in a lamphouse that provides effective convection cooling. Price, only $24.65.

And for top power, for professional or business use, in the largest auditorium, lecture hall, church, or home—pick the 1000-watt, blower-cooled Kodaslide Projector, Master Model. Choice of Kodak Projection Ektar and Ektanon Lenses in two focal lengths. $169 up, depending on the lens you choose—and worth every cent of it.

We've given you the story. The next move is to visit your Kodak dealer and *see* what we've been talking about.

Prices include Federal Tax where applicable and are subject to change without notice.

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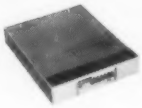
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

The Kodak BULLETIN

BETTER PHOTOGRAPHY...



how to get fine prints

Normally, you start off by making straight contact prints, using the whole negative. That's fun for a while.

Then, you discover what can be done by enlarging, cropping, dodging, and print control . . . and you're started on one of the most exciting adventures photography has to offer.

In the darkroom, you quickly find that your choice of printing paper has a great deal to do with the effect of the finished print. Here is some practical advice on how to choose the photographic papers that best meet your needs.

Basic papers to start with...

For contact printing. It's usually a quick step from contact printing to enlarging. But your contact printer will always be useful for making album prints and file prints. *Kodak Velox Paper* is an excellent contact printing paper to choose. It comes in six different grades, to give you good prints from the widest possible range of negatives. And it has the crisp, blue-black tone most people like.

For enlarging. Enlarging is more fun; and enlarging papers come in such a wide variety of paper types and textures, your opportunities for self-expression are almost unlimited. But it's wise to start with one basic paper you can rely on for consistently good results. We suggest *Kodak Medalist Paper*.

To match your negatives, Medalist comes in four grades, Kodabromide in five. No. 1 is right for negatives with very thin clear areas and dense black shadows, the "soot and whitewash" ones. No. 2 is best for good "average-contrast" negatives; try it first. Nos. 3, 4, and 5 are for negatives that are "flat," without sharp contrasts between blacks and whites. It's a good idea to experiment with all the grades of one paper first, using a variety of negatives. That way you'll learn how each grade performs. And you'll know which grade to choose when you use other papers.

You'll find Medalist is an easy paper to use because it offers such wide latitude in printing and developing time. It gives you the quality you want; rich warm blacks, clear sparkling whites, a full range of crisp middle tones. Medalist is easy to handle, a rugged paper that's uniform in response from sheet to sheet. It's fast enough to get out a lot of prints in an evening, yet allows plenty of time for dodging and manipulating.

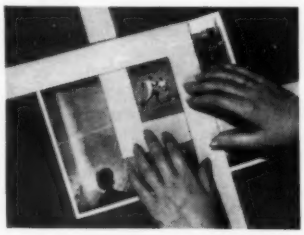
Incidentally, we recently published a folder, "Your Key to Fine Prints," that will help you make the most of Medalist Paper. It's available without charge from your Kodak dealer.

If you're the impatient type, or if your darkroom time is very limited, *Kodabromide Paper* may suit you even better than Medalist. Kodabromide is an extra high speed paper that lets you turn out more prints in an evening, or make bigger prints with shorter exposures. The blacks are rich, cool, and deep, the highlights clear and bright. Kodabromide has a hardened emulsion, which means it is resistant to scratching and abrasion during development. And it has a wide range of textures, can take care of a variety of subjects.

Try your wings . . .

A popular paper surface to start with is Medalist G. It's cream white with a fine-grained luster surface that's slightly pebbled to add richness without loss of definition. Once you have learned to get full value from this one surface, it's easy to branch out into others to match the mood of various subjects. For instance, Medalist J, a sparkling *high-luster* paper, or Medalist Y, cream white in a glittering silk finish.

We have emphasized Medalist and Kodabromide Papers because they're good papers to start with. But eventually you'll want to explore the possibilities of our many specialized papers. Kodak Opal, for instance, which comes in many unusual surfaces such as suede matte and strong-textured tapestry luster. Perhaps you'll want to make big salon prints, portraits, photomurals for your game room, or translucent prints for rear illumination. Ask your Kodak dealer to show you a Kodak paper sample book. Then make your selection from that. As a guide to what to look for, a few of these papers are listed here.



The heart of a picture is often only a small part of the whole negative. Experimental cropping on a test print helps you choose the area that will give you the best composition. Blow that part up big and you've turned a good negative into a dramatic, exciting enlargement.

You can also improve your prints by judicious dodging to subdue unwanted parts or bring out others. And, of course, you can choose a paper that helps achieve the effect you want.

Contact papers

Kodak Ad-Type Paper can be folded without cracking. It is the favorite for French-fold greeting cards.

Aristo and ***Athena*** are warm-tone double-weight contact papers, primarily for professional use.

Azo is available in single weight and double weight, glossy as well as fine-grained luster surface, and printing grades to fit all types of negatives.

Enlarging papers

Opal is a professional-type paper, widely used for salon prints where great warmth of tone and a long scale of values are desired. It offers more tint and texture combinations than any other paper we make. One grade only, for "normal-contrast" negatives.

Platino is faster than Opal, slightly less warm in tone, comes in three printing grades.

Resisto Rapid is a projection paper similar to Kodabromide, but on a water-resistant stock so that it dries almost immediately.

Ektalure is a paper of great warmth, faster than Opal. Ektalure G is especially suitable for making enlargements to be hand colored.

Illustrators' Special, widely used for making prints for reproduction, is similar to Kodak Ektalure in speed, but is on pure white stock.

Translite Enlarging is widely used for prints and displays to be illuminated from the rear. It has a special translucent base.

BETTER PHOTOGRAPHY...

making them even better

You switch on your enlarger light and make your exposure. You're on the way to a superb print. But there are things you can do to make it even *better*.

Your choice of paper and developer helps start your print toward the mood you wish. After the print is washed you can use a toner to obtain a special tint. After drying, final "spotting" removes any small blemishes, and proper mounting brings out the full effect of the print.

To help you choose the materials you need, we've listed the basic ones on this page. Look them over. Then see your Kodak dealer.

Developing your prints...

The right solutions for developing your prints are as important as the paper you choose. They should be uniform in action from lot to lot, easy to use, fast to prepare.

Kodak chemical preparations are your best choice. They're ready mixed; in most cases you merely add a measured quantity of water and they're ready for use. They're precision blended to make sure you get the same results every time. Complete instructions for use are printed on every package. And, as you'll see, they're thrifty.

For contact printing, the handiest buy is the Kodak Tri-Chem Pack. Each package contains developer, stop bath, and fixer,

each sufficient to make 8 ounces of solution . . . enough for 50 prints 2½ x 3½ inches. Price, 20¢.

Fast action, uniform results, and good keeping quality are three reasons why you'll want to use Kodak Dektol Developer for enlargements. Basic for Medalist and Kodabromide Paper, it works well with all Kodak papers. Gives you rich blacks and clean whites. Comes in powder form to make 16 ounces for 35¢; to make 1 quart, 42¢; to make 1 gallon, 78¢.

Save money on your fixing solutions by using Kodak Universal Stop Bath (with indicator). It stops development instantly and prevents developer solution from being carried over into the fixing bath. Makes the fixing solutions last longer, and helps prevent overworking of the fixing bath. The stop bath turns purple when exhausted, giving you a safety signal. Six packets, each sufficient to prepare 8 ounces of solution, cost 30¢.

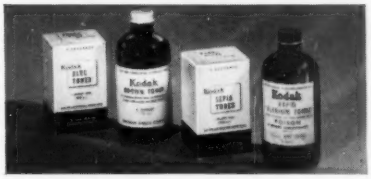
Reliable fixing is essential to the permanence of your prints. Recommended for use with all Kodak papers is the Kodak Acid Fixer. This is a convenient single-powder preparation which goes into solution easily and promptly. It can also be used with films and plates. A package sufficient to make 1 quart of solution, 20¢; ½ gallon, 31¢; 1 gallon, 51¢.

Kodafix Solution is even more convenient. Just dilute with water. Gives long life, high capacity, and fast fixation. Quart bottle yields 1 gallon of fixer for films, 2 gallons for print fixing. $1.

Adding the finishing touches...

You can, and you probably will, start out by mounting your prints in an album. That is an excellent way to keep them handy for quick reference and to show your friends. However, you will gradually accumulate pictures that you feel are worth more handsome treatment. You can do a lot, particularly with enlargements, in toning, mounting, and special finishing.

Mood and atmosphere are many times heightened through toning—blue for a marine or snow scene, sepia or brown for a

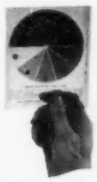


character study. To give your prints this special extra quality, choose the Kodak toners. Kodak Brown Toner, 90¢ per bottle; Kodak Rapid Selenium Toner, $1 per bottle; Kodak Sepia Toner, 16¢ per packet; Kodak Blue Toner, 78¢ per packet.

No spots. An occasional fleck of dust or abrasion on the negative cannot always be helped, and it is magnified right along with your picture. Sometimes, on rough-surface papers, dust images can be "spotted out" with a pencil. However, the professional way of doing it is with Kodak Spotting Colors. They come in black, white, and sepia and can be used for retouching prints or negatives. A 3-color set is $1.10; ten each of any of the three colors, $2.40. Kodak Spotting Brushes for these colors are of high-quality camel hair and come in six sizes. You'll probably want to start with No. 0 De Luxe, 60¢.

Mounting is important in making a neat looking print. Easiest of the mounting materials to use is Kodak Thermount Tissue. A sheet of tissue is placed between the print and the mount and heat applied to the surface of the print, fusing print and mount together. Thermount Tissue mounts at a low temperature. This makes it particularly useful for mounting color prints which might be affected by heat. Comes in 5-yd. x 20-inch rolls, $1.21, and in packages at prices from 20¢ for 25 sheets 2½ x 2½ to $1.69 for 150 sheets 5 x 7.

Brilliance is sometimes a problem with prints made on the non-glossy surfaced papers. While they are wet in the wash water, they look just right. In drying, that brilliance often seems to vanish. A few drops of Kodak Print Lustre will restore richness and brilliance to prints made on moderate-luster or rough-surfaced photographic paper. It puts the original richness and depth back in the black tones. A 4-ounce bottle is 60¢.



You'll save paper with a Kodak Projection Print Scale. You just make a test print through this scale, read the correct printing time directly on the test print. This device assures accurate exposures without waste of time. $1.15.

Knowing how makes everything you do in the darkroom more fun, the results more satisfying. A good source of practical information is "Bigger and Better—the Book of Enlarging." It contains everything you need to know about enlarging, from the elementary steps to the short cuts of the professionals. 253 pages, profusely illustrated, $2.95 at your Kodak dealer's.

Prices include Federal Tax where applicable and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

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1. *Freedom from lubrication problems.* With the Pageant, lubrication is *never* a problem, for it alone among all 16mm. sound projectors is permanently *pre-lubricated* at the factory. Faulty lubrication—too little oil or too much oil, the prime cause of projector damage—is eliminated. *You can throw away the oil can!*

2. *Permanently quiet.* The show belongs on the screen. There's no place for show-stealing projector noise. Nylon gears, the Pageant's non-skip pull-down mechanism, its minimum of moving parts, with all shafts designed for low-speed operation, combine to keep the Pageant's noise level way down . . . *permanently.*

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4. *Sharp, clear pictures.* Screen and film are flat, but conventional lenses have curved fields. As a result, images projected by such lenses can never be *completely* in focus—when the center is sharp, outside edges must be blurred . . . and when you focus for the outside edges of the image, the center area must lose sharpness. But with a Pageant, crisp over-all focus is never a problem! An exclusive field-sharpening element—built into the standard lens—eliminates field curvature to make possible crisp, clear projection over the whole screen area.

5. *Clear-as-a-bell tone quality.* The Pageant's unique Fidelity Control completely does away with fuzzy sound reproduction. It permits exact focusing of the sound scanning beam whether the sound track is threaded toward or away from the lens.

No other 16mm. sound projector offers all these advantages—advantages that result in better performance, freedom from trouble, ease of use, and longer life!

Pageant, Model 1, New Low Price—$375

Shown above is the Kodascope Pageant 16mm. Sound Projector, Model 1, sold by thousands of Kodak dealers. Five special-purpose models are available from Kodak Audio-Visual Dealers. *And each is the lowest-priced projector in its class!*

There are also two 16mm. silent Kodascope Projectors that are built to the same design and incorporate the same optical and mechanical features as the Pageant—the Kodascope Royal Projector for standard projection . . . and the Kodascope Analyst Projector, specially equipped for critical motion-picture analysis.

Price is subject to change without notice.

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Please send me more information about the ☐ Kodascope Pageant Sound Projectors, ☐ Kodascope Royal, ☐ Kodascope Analyst.

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COMPANY_____

STREET_____

CITY_____ STATE_____
(Zone)

3-8

Lighting for Color Portraits

(*Continued from page 50*)

portrait studios and commercial glamour factories. But we wanted to see how much you can do with simple, low-cost lighting equipment available to every amateur. Accordingly, all portraits were made with RFL2 reflector photofloods (sold at camera stores for about $1.30 each) and clamp-on holders for same. In one setup we also used a silver-coated 16 x 20 reflector board, which you can easily make yourself from a sheet of cardboard and pieces of aluminum foil wrapping paper. For the backlighted shots, a small piece of cardboard was used as a makeshift "gobo" to shield the camera lens from direct rays of light.

For our portrait session, Foldes used a 2¼ x 2¼ twin-lens reflex camera loaded with Ektachrome Type B film combined with the proper filter for photofloods. However, the same pictures could have been taken with a press, 35-mm, or folding roll-film camera with a medium-speed lens. Since color films are available today for every camera, nobody need pass up color portraits for lack of equipment.

Pick an "indoor" color film for portraits by artificial light. Thirty-five millimeter and roll-film Ansco Color Tungsten, Kodachrome Type A, and Kodacolor Type A are balanced for use with photofloods and require no filter; Sheet-film Ansco Color Tungsten and Ektachrome Type B are balanced for 3200 K studio tungsten lamps and require a filter for normal color reproduction when used with photofloods (3400 K). See the accompanying chart for information on what filter must be used with what film.

A sturdy tripod and a cable release are strongly recommended because of the fairly long exposures often required. True, you can make candid, hand-held portraits even by available light. But for more or less formal indoor portraits a tripod will minimize the risk of spoiling an otherwise good shot with camera shake. Be sure to put a lens shade on your camera, too.

Although we used photofloods only, the same lighting setups can be applied to flashbulbs or speedlight. In fact, flash is just about the only light source you can use with a fixed-exposure, box-type camera loaded with color film, because excessively long exposures would be required even with three photofloods.

With all color films, exposure is more critical than with black-and-white. Don't guess: use an exposure meter if you have one, a pocket exposure guide, or the table of guide numbers included with the photoflood bulbs. (If you feel a little hazy about the proper use of a meter, see *How to Use an Exposure Meter,* elsewhere in this issue.)

Guide numbers are given for different shutter speeds. Select the shutter speed you're going to use, measure the lamp-to-subject distance with a tape measure or yardstick, and divide this distance (in feet) into the proper guide number for your selected shutter speed. The result is the aperture for correct exposure.

Extreme overexposure produces weak, washed-out colors that give the subject's face a ghastly look. Extreme underexposure results in muddy colors and harsh, black shadows. Cool colors—blues and greens—are especially likely to go sour when underexposed. As a rule, however, a *slight* degree of underexposure is bet-

COLOR FILTERS FOR PHOTOFLOODS (3400 K)

If you use	You'll need
Kodacolor Daylight (not recommended for photofloods)	
Kodacolor Type A	no filter
Ansco Color Daylight*	Conversion No. 10
Ansco Color Tungsten (35-mm and roll film)	no filter
Ansco Color Tungsten (sheet film)	UV-15
Kodachrome Daylight*	Kodachrome Filter for Photoflood (No. 80)
Kodachrome Type A	no filter
Ektachrome Daylight*	Kodachrome Filter for Photoflood (No. 80)
Ektachrome Type B	No. 81A

*For emergencies only. All daylight color films lose considerable emulsion speed when used with photoflood conversion filters.

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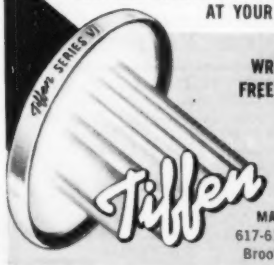

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ter than overexposure because it tends to give rich, full skin tones. To play safe, make three exposures of each pose: one at your calculated aperture, one a little over, and one a little under. Alter the exposure about half a stop each way with Kodachrome, Ansco Color, and Ektachrome; a full stop with Kodacolor.

What about the problem of lighting contrast? In general, lighting ratios should be lower than those used by black-and-white photographers. A lighting ratio, in case you're not familiar with the term, indicates the difference in intensity between the light falling on the brightest area and the light falling on the darkest area of your subject. For example, in a portrait with a lighting ratio of 3 to 1 the light falling on the bright side of the face is three times as intense as the light falling on the shadow side.

With two light sources, the usual practice is to place one as a mainlight and the second close to the camera as a fill. This fill-in light then is adjusted until the shadows cast by the mainlight are just visible. Remember, the shadows in the final print or transparency will be much darker than they appear to your eye. See the three pictures on top of page 54 for a graphic demonstration of what fill-in and mainlight do.

Eastman Kodak recommends that the lighting ratio for Kodachrome film should not be greater than 2 to 1, and for Ektachrome not greater than 3 to 1, if the subject contains a wide range of reflectances (tonal and color brightnesses). For subjects with a low range of brightnesses, the recommended maximum ratios are 3 to 1 with Kodachrome and 4 to 1 with Ektachrome. These ratios are conservative and intended as a guide only. There are times, even in color portraiture, when a higher lighting ratio is needed for dramatic effect.

The most accurate way to determine lighting ratios is with an exposure meter, either the incident- or reflected-light type. Detailed instructions and how-to pictures on determining lighting ratios with both types of meter are given in *How To Use an Exposure Meter,* mentioned above. (With a reflected-light meter, instead of taking your readings directly off the face, use a neutral gray test card held close to the face. The test card gives a more accurate reading for lighting contrast purposes because its reflectance is constant.)

If you don't own a meter, follow this rule of thumb. For a 2 to 1 ratio place mainlight and fill-in light at *equal distances* from the subject. That sounds wrong? Here's how it works out: the shadow area receives one unit of illumination (from the fill-in light only) while the bright side of the face gets two units (fill-in plus mainlight). Thus the lighting ratio is 2 to 1. Of course, fill-in and mainlight must be the same strength and the fill-in placed close to the camera so that both sides of the face receive illumination. If, on the other hand, your mainlight is twice as bright as your fill-in light, and both are placed at the same distance from the subject, you will get a lighting ratio of 3 to 1.

With only one light source the contrast problem is tougher to solve, unless you

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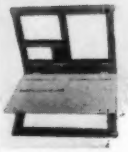

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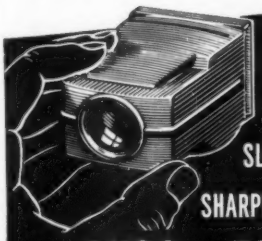

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stick to the relatively shadowless front-lighting position. A reflector held close to the shadow side of the face will help. However, we shot some extremely contrasty one-light pictures and got pleasing results. Like every other "rule" in photography, the ban against high lighting contrast can be broken successfully from time to time.

Although not the concern of our demonstration, the color relationship between subject and background is so important that at least a few words ought to be said about it. What color combination should you choose? The answer depends on many things—the subject's personality, the mood you want to establish, the end use of the portrait, and the color of the hair, eyes, and complexion.

If a primitive, brilliant effect is what you want, play off strong complementary colors against each other; a bright red sweater against a forest-green wall, for example. But if you prefer something more subtle and sophisticated, use closely-related colors—say a warm brown against a muted yellow—or even go nearly monochromatic by using different shades of the *same* color.

Unless you have a good eye indeed, and the benefit of considerable experience, you're safer to stick to the quieter combinations. One dominating color or a pair of harmonious colors is much easier to handle than several bright ones.

Follow the few simple directions given above and you should be able to make technically good color shots every time. But whether or not they'll be good portraits depends on how skillfully you arrange the lights and evoke a response from your subject. Perhaps the most important advice of all is not to "freeze up" just because you've got color film in your camera. You're not likely to get a good picture on the first attempt, so make several shots, trying different poses and lighting arrangements. Be ever on the alert for that magic moment when your subject's personality suddenly emerges in some unconscious gesture or off-guard expression. When you've caught such a moment you're well repaid for a few wasted frames of film—even color film.

TIPS ON COLOR PORTRAITS

1. *Choose a film balanced for the light source you are using, or add the light-balancing or conversion filter recommended by the manufacturer.*
2. *Don't guess at exposure: use a meter or the manufacturer's guide numbers.*
3. *Remember that* slight *underexposure usually is better than overexposure because it tends to give full flesh tones.*
4. *Remember that shadow areas will be recorded much darker on film than they appear to your eye.*
5. *Beware of lens flare in backlighted shots. Use a lens shade and have an assistant hold a sheet of cardboard between backlight and camera to prevent direct rays from entering lens.*
6. *Use a white or silver reflector only. Any color in the reflector will be picked up in the reflection on the face.*
7. *Choose a harmonious combination of colors for subject's costume and background. Avoid using many strong, bright colors in one picture.*—

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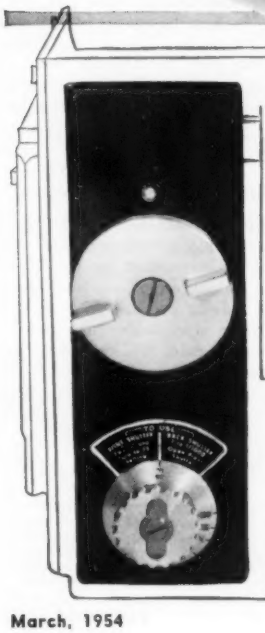

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photo tips

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Timing Hypo Bath

A clock, a pad of paper, and a pencil are handy darkroom aids when processing prints. If the first print is immersed in the hypo at, say, 8 o'clock, a time 15 min. later is recorded on the pad, and so on with each subsequent print. At 8:15 and successive time notations marked on the pad, the bottom print is removed from the tray. This method avoids keeping prints in the hypo too long, and helps conserve the solution.—*B. Brownold, Cedarhurst, N. Y.*

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It has been found that the efficiency of waxing or polishing solutions for ferrotype tins can be increased by the addition of water, which helps dissolve spots and gelatine specks on the tins. Equal parts of solution and water are placed in a shaker-top bottle, which should be shaken vigorously when dashing a little of the mixture onto a ferrotype tin. The tin then is rubbed immediately with a soft cloth until a high gloss is attained.—*G. S. Greene, Detroit, Mich.*

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I would like to know how to put titles on slides which I am putting together into a slide-show. Can I put titles right on the transparencies?

This is not too hard to do, but it is a lot of work. Maybe you'd have more fun narrating a tape for a tape recorder to be played as the slides are shown! However, professional slide makers have used a system of titling that is quite satisfactory, and goes somewhat like this: Make up your titles and have them set in type, or typed with a good carbon ribbon, or on an electric typewriter or movie titler. At any rate, set them so they are of uniform size, properly spaced, and have an all-over even tone. Then photograph them to final size on a piece of thin process film (Kodalith is fine) or on a roll of direct-positive film or microfilm. You can either make black letters on clear background, or white on black. You can also brush a little transparent color over them so that the clear areas will have a little tint. Now, with very small fine scissors (I use embroidery scissors) cut the title out of the film leaving a slight border all around it. Then take your color transparency, unmounted, and cut out a small piece where you want your title to be, or, if your projector will take a slight oversize, cut a piece out of the perforated strip along the bottom. I slide the title over the cut-out piece of the transparency and hold it in place with cellulose tape 1/16 inch wide, then mask and mount the transparency and title between glass. On some pictures that have light areas, you can just put the title over a light area and have it show through. A little imagination helps.

Sometimes, for professional clients, I shoot a 35-mm slide, but compose the picture on a 24x24-mm area, then run the title or caption along the edge, also neatly holding it in place by the narrow cellulose tape strip.

•

How do you figure out how long an exposure to give to get a flame to register in color when making pictures of campfires, fireplaces, etc?

It depends largely on how bright the fire is and how much of it you want to get. Usually exposures of 1/10 to ½ second at about *f*/8 will give good rendition. Overexposure in moderate amounts won't hurt, as it will just register more and cause the flame to appear brighter. When making pictures of people around fireplaces, or of workmen standing by a forge where I want the flame to register in the picture, I usually see where my other lights must be (flash or flood) and figure out the aperture I need. With the lens opening fixed, I then figure out how long an exposure must be made for the flame. When you make this kind of picture with camera on tripod and exposure times running half a second or more, remember to make your time exposure first (with people holding still) and fire the flashbulbs *just* before you close the

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shutter. In this way, if people jump or move at the flash, it will be *after* the camera is closed and won't show in the picture.

•

I understand that professional photographers usually "cover" themselves when on location by making three exposures of each picture in color—one at what they believe to be the right exposure, and then one with the lens opened a little more, and one with the lens closed down some. Since color films have a latitude of about one and a half stops, would it be better to open and close the lens ½ stop or ¾ stop in "bracketing" these exposures?

There are a couple of things to think about here. Sometimes I do not vary the lens opening at all, but vary the exposure time. This is the rule when I need the depth of field for a particular effect. If you know that your shutter and lens calibrations are fairly accurate, I don't think you'd find much difference in ½-stop steps, and think that the ¾ steps would probably give you a greater sweep and chance for a good transparency. If you're pretty sure of exposure, the ½ stop would give you at least two good transparencies. Incidentally, sometimes professionals do not use this technique to "cover" themselves, but make two or three shots all at the *same* exposure of each setup. Then (remembering to keep each set of exposures separate) they develop one piece of film from each group. If it is okay, they process the rest the same way—if it is not, they then adjust the development times to give them a little more or less effective exposures. This technique applies only to customer-processed color materials; not to Kodachrome.

•

I have some color film which is outdated; does this mean that it will not make good color pictures?

This depends on several factors, such as how long since the expiration date has passed, and how the film has been stored. I keep film in the deep-freeze and have used it when it was two years or more outdated. This is a special condition, since extreme cold storage seems to stabilize color films and keep them fresh for long periods of time. If your film has been kept in a cool, dry place, you will probably get *acceptable* color pictures even if it is outdated by five or six months, but beyond that, or if it has not been properly stored, I wouldn't trust it.

Incidentally, a cute trick that I do which you might like: when I have outdated films, I use them for making pictures of sunsets! Even though the color is not true, it sometimes makes them appear to be even more spectacular than they are, and there's no fear of having your transparencies compared to the original subject, since it is "fleeting as a sunset."

Note: *Questions of general interest to color photographers will be answered in this department. However, individual replies can not be given for questions that are not used.*—Ed.

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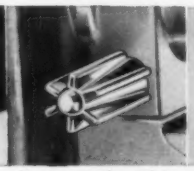

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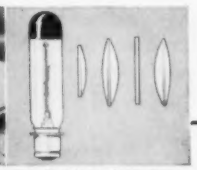
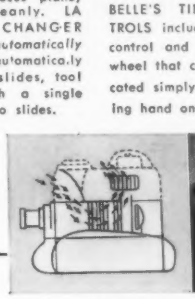
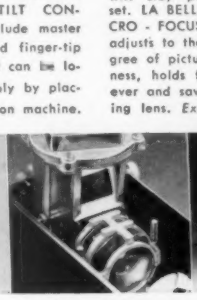


4. Good optical system. LA BELLE'S PRECISION SYSTEM assures you no dim spots or blurred edges. Lenses are *warranted perfect, graded higher than those in other projectors.* And ONLY LA BELLE can use the new Somtar f/2.8 speed-lens.



5. Reasonable coolness. LA BELLE's TURBINE COOLING is coolest on market — and it blows the hot air away from the operator. Single "Master Safety Switch" for turbine and lamp eliminates dangerous overheating.



6. Easy maintenance: accessible interior, readily removable bulb, optical system which can be cleaned without special tools. LA BELLE HAS ALL THESE. (Coast-to-coast service stations.)

7. A good, sturdy, dust - and - waterproof carrying case. LA BELLE CASES hold "Safety File" slide magazines, lens, cord and projector safely and conveniently — are handsomely streamlined and finished like fine luggage.

LA BELLE "55"

A whole hour's show without touching a slide! La Belle "55" has powerful, quiet turbine blower, Twin-Tilt Knobs, "Finger-Flick" Slide Changer. Complete with 500-watt lamp, f/3.5 coated lens and two 6-inch Safety File Magazines, only $95.

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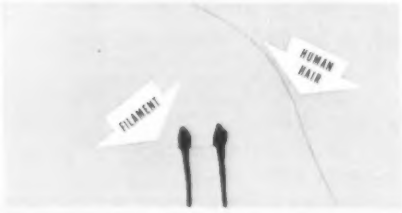


1. *Super handy.* Tiny size means that enough bulbs for a whole roll of film (12 exposures) can be held in one hand; carried in a shirt pocket. Flash bulbs for a whole vacation (120 lamps) can be packed in the space for a pair of shoes.

2. *Gets good pictures* at distances up to 15 feet; color shots at same distance as SM. One of these pictures was taken with the M-2 and fast film; the other with No. 5 and standard film and the films processed routinely by a finisher. Which is which?

3. *Quick change.* The new M-2 is easy to insert; easy to eject. Push straight into socket. No pins, no turning or positioning; yet it seats securely.

4. *Low cost adapters* for midget socket equipment permit immediate use in your present flash outfits.

5. *Permits smaller reflectors,* new designs for much more efficiency and more compact flash equipment. M-2 in such tiny reflectors will equal or outperform SM.

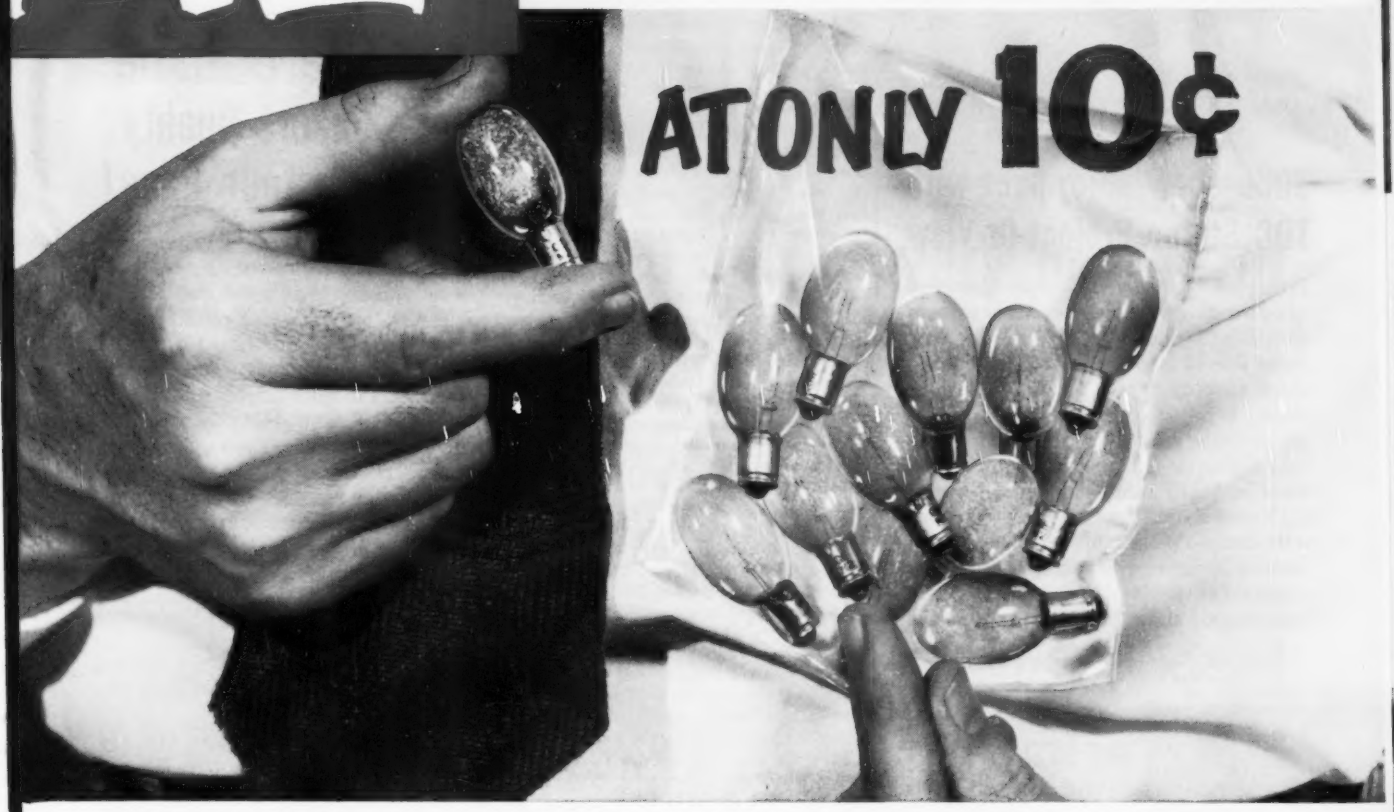
6. *New flashability.* These new filament (3 times thinner than a human hair) and new primer make the easiest flashing bulbs in the more than 20 years of General Electric Photoflash production.

7. *And only 10¢!* That means you can save 36¢ in flashing a 12 exposure roll and have plenty of light for all your usual shots. Try the M-2 today and find out for yourself!

development in flash since G-E Midgets

M-2

A Revolutionary New Flash Bulb!



This transparent plastic *pocket lets you see for yourself that a shirt pocket can hold 12 M-2 lamps—readily has room for 12 more.*

Here's a lamp that makes possible a completely new approach to the design of flash equipment and cameras with built-in flash—with radically new convenience to the user!

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12 M-2 bulbs plus adapter $1.42

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GENERAL ELECTRIC

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Slide show enjoyment with TDC Stereo Project-Or-View

Projected—or viewed—stereo slides are more excitingly real when you show them with TDC's Stereo Project-Or-View. And it's so easy . . . see them on the big 8 x 10" black viewing glass . . . or convert instantly to full-size screen projection. Simple controls; efficient blower-cooling and heat filters; de luxe manual changer; the finest optical system—including two 3" f/2.8 coated *anastigmat* lenses, twin 300-watt lamps, polarizing filters and condensing systems. Also accepts accessory changer for viewing or projection of 2 x 2 (non-stereo) slides. $149.50† *Fed. Tax Included*

*Sid Caesar and Imogene Coca, NBC-TV Stars of "Your Show of Shows," Sat. 9 p.m., E.S.T.

TDC STEREO-VIVID SLIDE PROJECTOR

For brilliant big-screen stereo projection. Twin 500 watt lamps (larger lamps may be used); matched 5" f/3.5 *anastigmat* lenses; blower-cooling. Also takes 2 x 2" (non-stereo) slides. $175.00. *Fed. Tax Included*

COMING SOON—For both the TDC Stereo Project-Or-View and the TDC Stereo Vivid Projector—a tray-loading SELECTRON-STEREOMATIC accessory . . . to select, show and refile stereo slides without ever touching by hand.

†Prices and Specifications subject to change without notice

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a division of Bell & Howell
3512 N. Kostner, Chicago 41, Ill.

Grandpa

(*Continued from page* 48)

exposures gave contemporary photographs a pronounced artificial appearance by smoothing out ripples in a lake or stream, by being taken when the foliage wasn't moving in the wind, and by necessitating a rock-steady pose for all animate subjects. In fact, early portrait photography was even harder for the sitter than for the photographer. People leaned against studio props such as imitation-marble columns, not because the photographer thought it improved the composition, but because it helped to keep the subject steady during the long exposures. Besides the inevitable pillar, one popular "piece" was an imitation piano costing $10.00 and weighing 10 pounds. "Immobilizers" (iron head rests) were another important item of studio equipment. Two schools of thought existed concerning them: one believed it best to place the head in position and then adapt the immobilizer to the head; the other placed the head rest in position and then forced the head into the rest. In either case, Grandpa probably preferred a trip to the dentist.

Most prints were contacts but a few were enlargements made on an enlarger known as a solar camera. The direct rays of the sun were needed as the light source. Consequently, the enlargers could be operated only under the most favorable weather conditions, which meant about six months a year. However, by 1876, solar cameras were improved so that twelve prints could be turned out daily. On a clear, long day and with an early start, a good operator might squeeze out as many as fifteen enlargements. These solar cameras were large and unwieldy, features which often were an advantage. The prints frequently were made outdoors on the studio rooftop, and the solidarity of the camera construction aided in preventing the machine from swaying in the wind. On a February visit to the large New York studio of Mora's, a visitor observed "on the top of the roof the poor printers were flopping their arms about their bodies in order to keep their fingers warm."

Considering the value of money at that time, a rather high price was charged Grandpa for the privilege of squeezing his head into an iron rest and "bracing" for half a minute to have his features recorded. A dozen 8x10's cost about $20.00 while the 4x5½ cabinet size cost $3.50 for the first print and about $9.00 a dozen. Hand-colored 14x17's were priced as high as $100.00 apiece.

Today the iron head rests, the painted pastoral backgrounds, and the teakwood cameras are museum curiosities or dust collectors in some forgotten corner of the attic. To modern eyes they seem as quaint and outmoded as the moustache cup or the crossbow. But for all of photography's amazing technical advance since Grandpa's day, the basic ingredients of a good portrait remains unchanged. It is a tribute to those bygone photographers that they were able to make such good portraits with such limited equipment—and to Grandpa that he could survive the ordeal.—

*Sid Caesar and Imogene Coca, NBC-TV Stars of "Your Show of Shows," Sat. 9 p.m., E.S.T.

TDC Stereotone for Concert Quality with Amateur Ease!

THIS is the only portable tape recorder with a big, round 10" "console-size" speaker to give you the richest, clearest, most life-like sound-reproduction you've ever heard on *portable* tape recording equipment! Treat your ears to high fidelity sound . . . in TDC STEREOTONE recordings of concerts, songs, shows, speeches, voices, parties. It's the first popular-priced tape recorder employing professional-type VERTICAL design to give you *professional sound quality and efficiency!* $229.50†

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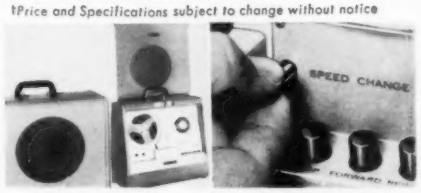

2-WAY SPEAKER
At last! A portable tape recorder with full, round 10" speaker. Mounted in hinged panel to project high-fidelity sound to the front or rear.

SELECTRIC CONTROLS
Fingertip operation! 6 self-restoring, interlocked pushbuttons for easy, foolproof switching. Convenient control gives choice of two speeds. Instant remote on-off accessory.

PRECISION ACTION
Tape position indicator for quick, accurate program reference. Two flashing neon "beacons" give proper levels for recording. Fast forward and rewind. Electrical braking prevents spilling or damaging tape.

SELF CONTAINED
Sturdy luggage-type case of light-weight cast aluminum is functionally designed to contain entire unit and accessories. Carries with tape in instant operating position. Slide-away cover is self-storing.

Ask your photo dealer for a FREE DEMONSTRATION

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Bounce Speedlight

(*Continued from page* 64)

characteristic of the light that should be mentioned is that it is an invention of our present-day life—compact, fast and full of power. It seems to me appropriate that we should produce the image of living persons, our contemporaries, with contemporary illumination.

On the mechanical and technical side there are several advantages for this light:

(1) Small electronic flash units are now light-weight and available at reasonable prices.

(2) When handled even with minimum care, these units and their component parts will give good service for long periods without a repairman's attention.

(3) Electronic flash units are convenient and unobtrusive during a portrait sitting. The light is on only during the actual instant of exposure.

(4) The light is powerful enough to give adequate exposure even when reflected from distant surfaces.

(5) The flash discharge is of such a short duration that it stops all movement in a subject, therefore a tripod is usually not necessary for the camera.

(6) Electronic flash units work on either a-c (house current), dry-cell battery pack, or wet-cell battery pack.

There are several minor disadvantages that should be listed for the sake of accuracy:

(1) Unless the electronic flash unit is positioned by means of an auxiliary (modeling light), the exact direction of the reflected illumination cannot be determined.

(2) Electronic flash requires internal synchronization of shutter.

(3) Only big and expensive electronic flash models are powerful enough to permit color exposures by reflected illumination.

Since electronic flash light is visible only at the instant of exposure, successful use of this light requires a good deal of judgment. By using a photoflood arrangement, which I outline below, you can judge the angle and power of the reflecting surface to be used. Otherwise, it is like shooting billiards. You take all factors into consideration, shoot, and then note the results for better or worse.

To find out how your electronic flash illumination might look on your subject, attach a photoflood lamp to the same stand your electronic flash lamp is on and aim the flood in the same direction and at the same angle that the flash lamp is aimed. Now, note the results of the light on your subject. By adjusting floods for the best lighting and then by changing the electronic flash position to duplicate to flood position, you can control illumination fairly well.

The reflecting surface you choose will depend mostly on what is available at the scene where the portrait is to be made, or upon specific requirements of what the picture has to say. Any number of things can be used: a light-colored wall behind the camera; a light-colored ceiling; a combination of ceiling and wall; two walls;

*Sid Caesar and Imogene Coca, NBC-TV stars of "Your Show of Shows," Sat. 9 p.m., E.S.T.

you'll enjoy every minute of a TDC Slide Show of Shows!

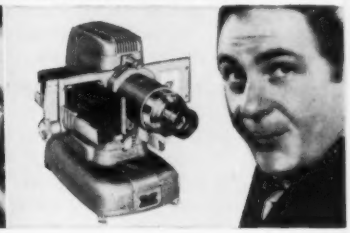
Everybody will thrill to your smoother, speedier TDC Slide Show. And the *best* way to enjoy your slides is the *easiest* way . . . with TDC's "sit back and relax" projection system! You'll really appreciate the effortless way TDC Selectron selects, projects and refiles your slides in perfect order in the Selectray, without fuss or fumbling!

The TDC Streamliner "500" (shown above) is an exceptionally brilliant projector, it has 500 watt illumination, Venturi-type blower-cooling, with 5" coated *anastigmat* f/3.5 lens, gear-focusing. Complete with Selectron-Semimatic changer at $84.50†

SEE HOW THE TDC SYSTEM IMPROVES SLIDE SHOWS!

TDC SELECTRAYS each keep 30 slides safe, clean, filed in perfect order—ready to show the minute each SELECTRAY is in the SELECTRON *changer*. ECONO-type, $1. CUSTOM-type, $1.50

TDC SELECTRON CHANGERS provide fingertip operation for your Slide Shows! Instantly select, project and return slides in order to the SELECTRAY. Semimatic $12.50
Automatic $25.00



TDC SLIDE PROJECTORS are the only ones which offer a SELECTRON Changer and SELECTRAY as original, factory-matched equipment with *most* models. **DELUXE MODEL D**-300 watt, 5" f/3.5 *anastigmat* lens; roller bearing focus, blower cooled. With Selectron-Semimatic ..... $69.50†

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☐ Stereo Viewing and Projection
☐ TDC Stereotone Tape Recorder

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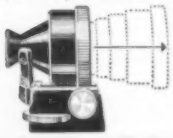
The Linhof Multifocus Viewfinder is indispensable for cameras with interchangeable lenses. It is the most ingenious and most useful accessory ever designed.

Whatever lens you decide to use, from 90mm wide angle up to 360mm telephoto, the Multifocus Viewfinder will give you the field as the lens sees it. And you will shoot with confidence because you'll know that with its effective parallax compensation, the image is correctly framed.

90mm up to 360mm



The Multifocus Viewfinder is actually a variable magnification telescope. It matches the angle of the lens, not by masking the field, but by varying the magnification of the image.

*Mounting Clip, $3.00

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KLING PHOTO CORPORATION
235 Fourth Avenue, New York 3, N. Y.
7303 Melrose Avenue, Los Angeles 26, Cal.

white paper or cloth draped over a large piece of furniture or the crossbar of a lightstand; a white window shade; a light-colored door opened to the desired angle. All these surfaces mentioned will provide sufficient reflection to illuminate not only the subject, but in many cases, the other areas which are to be included in the photograph.

There is little change of method if more than one electronic flash unit is used as the source of reflected illumination. Aperture setting will have to be adjusted to compensate for the greater light output, and the appearance of the photograph will change with the directions and relative intensities of the units.

The same rules, or disregard of rules, which exist for other indirect portrait lighting schemes apply to reflected electronic flash as well. Personal taste, and the purpose of each portrait will differ.

cannot be used at any faster settings; therefore, other illumination, unless it is intended to play a part in the picture, must be kept to a minimum intensity. Take a meter reading of undesired light, and make your aperture setting sufficiently small to eliminate such light.

Since no meter reading can readily be taken of reflected or direct instantaneous speedlight output, and guide numbers are of no value because of the tremendous variations in room size and reflectances, only an approximate table of diaphragm settings and development times (for various developers) can be given in the chart with this story. However, the chart will serve as a basis for each photographer's personal and precise data. It should also be kept in mind that my experience with reflected electronic flash illumination is *based on the use of single 85-watt-second output unit,* and allowances must therefore be made for greater or smaller output units. Several factors of personal taste have also contributed to the making up of this chart—they are listed here not as an argument for their adoption, but to simplify any changes which each photographer may wish to make.

EXPOSURE GUIDE FOR BOUNCE SPEEDLIGHT

[Based on the use of Plus X film (120 and 35-mm) in a medium-sized room, and a single light, 85 watt-second unit.]

reflectance	developer	lens openings for between-lens shutter cameras	developing time (minutes)	lens openings*** for focal-plane shutter cameras	developing time (minutes)
Excellent	Microdol	f/8 -f/11	14-20	f/8 -f/11	8-12
Average	Microdol	f/5.6-f/8	14-20		
Average	D-76	f/8 -f/11	12-17	f/5.6	10-17
Poor	D-76	f/3.5-f/5.6	12-18	f/2.8-f/4	12-20

****The only camera with a focal plane shutter that I own is a 35-mm camera. I develop all film taken with it in Promicrol (reflected electronic flash negatives included). For fast sheet film (Tri-X, Super-XX, DuPont Type 428, etc.) shot on cameras with focal plane shutters, I recommend fairly vigorous developers like DK-50 or DK-60a.*

Now, I shall discuss electronic flash and its relationship to focal-plane and between-the-lens shutter synchronization. Since they are based on different principles of operation and synchronization, I will discuss each separately.

Between-the-lens type shutters: If no other illumination but reflected speedlight is to register on the film, I would suggest your using shutter speeds from 1/100 second to 1/500 second. Since the duration of speedlight is shorter than 1/500 second, the full light output will be used even at that high shutter speed. Any other light present which is less active than the speedlight illumination (the focusing photoflood, or stray sunlight, for instance) will fail to register sufficiently on the film. If you want available light or extra fill-in illumination to register along with your electronic flash light, take a light-meter reading of the non-speedlight illumination and expose from ½ to 1 shutter setting faster than that reading would ordinarily require. The negative will then be balanced in favor of the speedlight exposure which is assumed to be the more important part of the illumination. If the reverse is desired (making your electronic flash light the secondary light), expose ½ to 1 shutter setting slower than the meter reading indicates.

Focal-plane type shutters: Most focal-plane shutters are synchronized for electronic flash at 1/30 second or slower in order to assure a completely open shutter at the instant of exposure. The shutter

For instance, I myself have made a number of portraits by reflected speedlight at much smaller and much larger lens openings than those listed below, for a variety of reasons. Change them at your discretion. My choice of film and developers is also arbitrary to the extent that they are best suited to my own purposes. There is no question but that slower or faster films, weaker or more energetic developers than I use can be employed successfully, keeping in mind of course that the results will differ from those presented here. I have only one suggestion which I would urge upon all those who intend to experiment seriously with reflected speedlight: *Develop all your bounced electronic flash films by inspection,* rather than by time-and-temperature, no matter how standardized all variables, such as lighting, exposure, development, etc., may appear to be. Photographs made by reflected speedlight belong to the area of threshold exposure. Even slight and normally insignificant deviations from established techniques can and will change the time of development. Only inspection during development will help you make necessary adjustments for successful pictures.—

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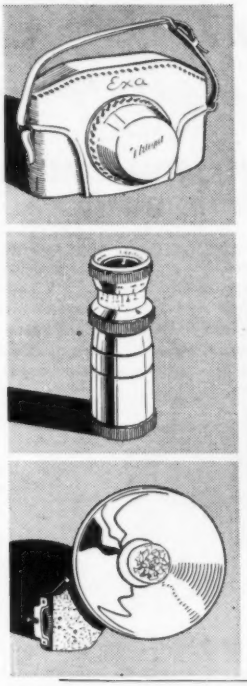

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AT A SAVING OF $30

The 35-mm. Exa is a streamlined, pocket-sized version of the famous Exakta. With the Exa, you see the actual picture on the ground glass. You see exactly what you get! You get exactly what you see! You have direct control over composition, lighting, sharpness and depth of field. The Exa is ideal for every type of photography—color, black-and-white, electronic and regular flash. It has built-in synchronization for regular and electronic flash, a focal plane shutter, a built-in magnifier in the viewfinder, lens and viewfinder interchangeability and many other features. By special arrangement with Ihagee, manufacturer of both the Exa and Exakta cameras, we can offer you for the first time this unique combination. You get the latest model of the famous Exa with a fast f/2.9, 50-mm. lens; a superb 105-mm. telephoto with which you can enjoy the wonders of long-range picture taking; a handsome leather eveready case for the Exa; and a long-life B. C. flashgun (batteries are good for about two years and hundreds of shots) at a tremendous saving. Ask your dealer to show you this combination:

Exa with f/2.9 lens	List price,	$89.75
105-mm. telephoto lens	List price,	44.20
Leather eveready case	List price,	9.95
B. C. flashgun	List price,	15.50
	TOTAL VALUE,	$159.40

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PENTACON CORPORATION **705 Bronx River Road, Bronxville 8, N.Y.**

"No Place Like Home"

(Continued from page 40)

and pour the lights on—making it impossible to get a natural atmosphere.

Though most mothers will object to the actual candid shot, it's possible to interest them in a "posed" candid—which will be set up, with your subject prettied up, and a minimum of confusion in background and activity. This may sound as if you won't have much room left for originality, but there is still a choice as to the most suitable lighting for one thing. And you are not restricted to a set camera angle, but do try to avoid an extreme angle which tends to give a forced feeling. You are striving for *naturalness.* Determining the most effective pose and background requires careful consideration on your part. And later, effective cropping becomes a variable.

When looking for the best place to take my pictures, I first check to see what there is in the way of natural light. I prefer existing light not only because of its natural and candid effect, but also because I work as simply and unobtrusively as possible so that the child will be less apt to get camera conscious as is sometimes the case when floodlights and a lot of gear are used. I do sometimes use a photoflood as a fill-in, bouncing it off the walls or ceiling, which builds up the natural room lighting and still does not change the atmosphere as does direct lighting. If I select a spot out of doors, and need fill-in light, I use an aluminum reflector, consisting of two pieces of 2x3-ft hinged cardboard covered with aluminum foil. The foil should be wrinkled before applying to the cardboard, because a smooth surface will make hot spots. An exposure meter should be used, especially since indirect light can be deceiving and difficult to guess, even by experienced photographers.

I use a Rolleiflex for all my child-portrait work because its rapid film transport, fast shutter, and ease of handling make it ideal. And although parents may be impressed by large, professional-looking cameras, they tend to make children ill at ease. It is much easier to move around with a camera than it is to move the child to meet the demands of the camera. It is rarely that I have retouching to do on children, so a larger negative is unnecessary. However, I do try to get a full negative by avoiding any extraneous detail.

Your first efforts with this type of portraiture will probably take a little extra time, but after you've had some practice at it, you'll be able to arrange a sitting without much hesitation. If you like children, it will be easy to sit down and spend a little time making friends. Talk to the child in his own language—and don't give the impression that taking a few pictures is going to involve a great deal of effort or strain of any kind.

And it won't—for either of you. I'm sure you'll not only enjoy working at this sincere, well-thought-out portrait making, but you'll also find that there is a lot less competition than there is in the common, shotgun variety.—

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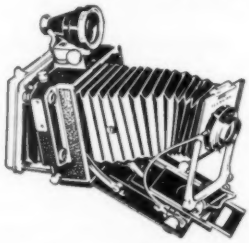

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1

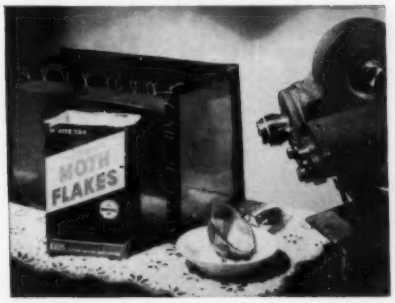
2

Cloud transition depicted in three frames at right uses fish tank, black background, and two glasses of milk (**1**). Tank is filled with water, spot or flood is placed on wood strips at top. Camera is adjusted so it sees area of tank's center, is focused on object like a ruler slipped into water an inch behind glass. Film, previously exposed to original scene (such as girl and toy panda on rug, top right) is wound back in camera, then double-exposed to "clouds" which billow up from bottom of tank as assistant pours milk at corners (**2**).

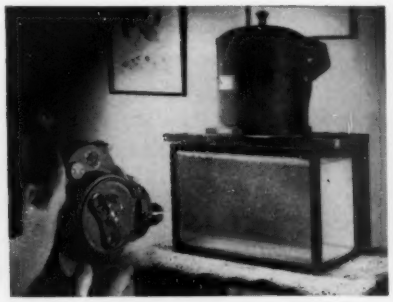
Problem: to get smooth transition from girl and panda on magic carpet to girl-panda-rug floating above skyline. Procedure: expose straight scene (top), rewind film, double-expose to clouds by tank-milk method until clouds cover picture area, then dissolve slowly to girl and rug over housetops (bottom, right). Girl-housetop scene is a double exposure too—made by first shooting girl on rug against solid black background, rewinding film, then re-exposing to sky and housetops at dusk. During latter shot, camera is panned to left to give effect of girl flying forward through space.

amateur movie section

By BUD GAMBLE
Photographs by TREMONT



1



2

3

Highly realistic snow effects can be made with moth flakes (camphor crystals) and the fish tank setup (**1**). Flakes are broken into small particles by pressing them through a strainer. Lighting, background, and framing technique are same as for cloud effect (opposite page). Crystals are sprinkled uniformly on top of water. For an effect of a moderate fall of snow, have an assistant pat the camphor flakes gently with a block of wood—they will fall through the water slowly and evenly. Swirling snow is made by stirring the water and flakes with a rod, then exposing the film (**2**) while the crystals are still moving. Footage is then rewound in camera, and can be double-exposed to a still picture (**3**) to give it a feeling of action as shown at right (**4**), or it can be double-exposed to the live scene. If air bubbles form on inside of tank, be sure to clean them off before making exposure.

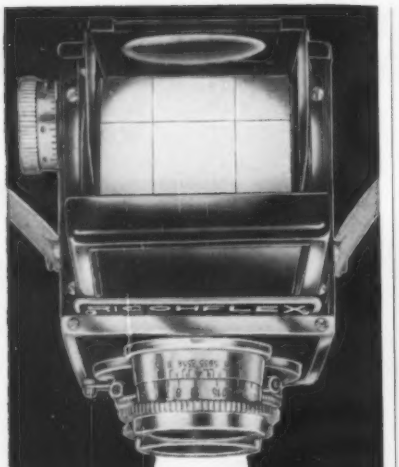
4

ONE OF the most interesting phases of motion picture and television photography is the creation of special visual effects—devices that will, for instance, let you create billowing clouds and flurrying snowstorms without going out of your home or studio, transitional effects that will allow you to dissolve from one scene to another with effective and time-saving bridges that will still carry your idea across effectively . . . and even to such a realistic effect (illustrated) as a girl riding a magic carpet through the skies . . . and many others.

Such special effects are important to a picture—sometimes they are used as short cuts that save time and money and still enhance the dramatization of the film. Whether you are doing a story on the day-to-day activities of your youngsters, or your sister's wedding, your vacation, or a newsreel or documentary type of picture, a little creative thought on special effects will help you make a smoother-flowing film story with appreciably greater impact and much less effort.

Too, you don't have to borrow any of Hollywood's expensive optical printers, process screens, or other costly equipment to get effects like those illustrated. The average amateur camera will do the trick. If you have a camera with through-the-lens focusing, or one with manual rewind on it, the job may be a bit easier, but the same result can be accomplished with just about any roll or magazine 16-mm camera or roll-loading 8-mm. Props I have chosen are not expensive either.

The cloud effect illustrated is particularly useful for transitions and for giving interesting movement to titles. While the photographs and caption material are almost self-explanatory, I'll add a couple of points here. To determine exposure for the cloud scene, I inserted a white card in the water about an inch back of the front glass, and took a reflected-light meter reading off the card. For double-exposing scenes in a camera that can be rewound, you need only make your original scene, rewind the film to the footage indicated before you made the scene, then expose the same footage to the second scene. If your camera is the run-of-mill type that can't be wound backward, you can do one of two things: (1) start all shots (to be double-exposed) at the beginning of a roll or magazine, thus making it easy to open the camera in a darkroom or tight closet and (*Continued on next page*)



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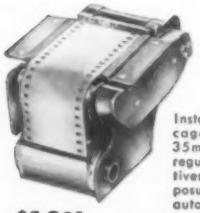

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reset the film back to its original starting point or (2) open the camera (in a darkroom, of course) *before* you start shooting the first part of your double exposure, punch a hole (with an ordinary ticket punch) in the edge of the frame that is in back of the lens, then close camera, shoot original scene, go back to darkroom and wind film back by hand to where punch mark again is in back of lens. Now

Triple exposure (to reproduction of world, to title, and to cloud scene) gives this effect. Movement of clouds adds unusual interest to static title.

you are ready to superimpose the second scene (milk clouds in this instance), I have gotten good results by exposing both scenes at the meter value. When I double expose to titles, however, I do underexpose the title scene by one stop.

The falling snow effect can come in mighty handy. Suppose, for instance, that you need falling snow to enhance a scene wherein snow already has covered the ground but is no longer falling. You simply shoot the outdoor scene, rewind the film, then double expose to the swirling or falling snow that you create in your fish tank by the methods outlined.

(I have incorporated the special effects mentioned here, several other equally interesting ones, and a graphic description of how to accomplish them, in a 16-mm film titled *Special Effects*, made with a B&H 70DF camera on Ansco black-and-white film. I hope you will be able to see it through your camera club, film rental library, or camera dealer.)

The above description of a few special effects should be the stimulus for you to do your own creative work along the same line. Working out the answer to a particular effects problem, using only the equipment you have at hand, is a positive challenge . . . and one that gives you a definite feeling of accomplishment.—

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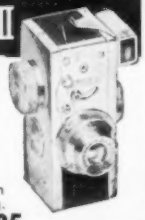

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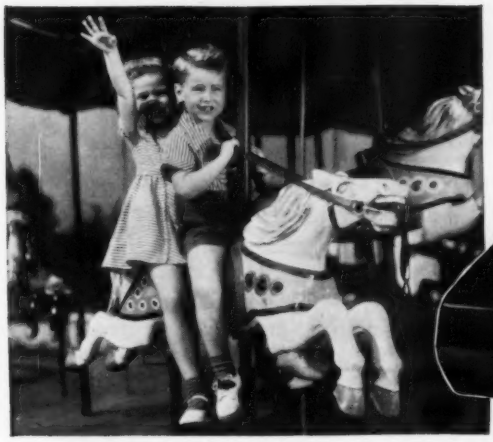

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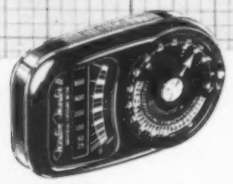

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HPS—Fastest Film!

(*Continued from page 76*)

parative effects of prolonged development on HPS and Super Panchro-Press Type B, our tests showed that the Kodak film can be forced more readily than HPS—providing the subject is not an inherently contrasty one. However, Super Panchro-Press "B" can't be forced to the point where it is as fast as forced HPS. Super Panchro-Press "B" generates considerable contrast and highlight density as the developing time is prolonged (far more than Kodak Tri-X pan)—and very little fog. The new Ilford film generates background fog rapidly and increases in contrast slowly.

Our tungsten comparison tests between HPS and the two control films were facilitated by the generous cooperation of Bill Sumits, chief of *Life* magazine's photographic laboratory, and lab staff-man Herb Orth, who checked us out on the use of *Life's* standard test subject which is installed on their premises. The standard subject, illustrated in the lower-left-hand corner of page 77, consists of a plaster-cast bust draped in black velvet and flanked on one side by smooth and textured surfaces, and on the other, by a 9-color Kodak Color Control Patch chart and a calibrated 10-step Kodak Gray Scale. The single interchangeable light source is screwed into a socket at a 45-degree angle and a 45-degree elevation to the plaster figure.

In our tungsten series, all three films—HPS, Tri-X, and Super Panchro-Press "B"—were exposed on the basis of the normal, ¼-normal, and $\frac{1}{16}$-normal meter readings for each film. These were measured and calculated with a Weston Master II meter, using a speed number of 320 for HPS, 160 for Tri-X, and 100 for Super Panchro-Press "B" film. One series of exposures of each film was developed to an estimated gamma of 0.70 and another, for 100 percent longer than the first series.

After the negatives were developed, the densities of the 10 gray-scale steps on each of the normal exposures were measured with a Weston 877 Photographic Analyzer. These figures were then plotted on coordinate paper against the calibrated densities of the Kodak Gray Scale in the *Life* test subject, and the actual gammas produced were determined from the resulting curves. Visual comparisons were also made between the appearance of the color patches and the figure in the various test negatives. Where density differences were not apparent in the normally exposed negatives, they were easy to discern by comparing ¼-normal and $\frac{1}{16}$-normal exposures in the various series.

What about relative graininess? When we made a 10-diameter enlargement from the normally exposed HPS negative developed in Ilford PFP to a measured gamma of 0.60, in an Omega D-2 condenser enlarger, a fine, homogenous grain pattern resulted. The pattern was slightly finer than that produced by the normally exposed HPS negative which had been developed to a gamma of 0.74

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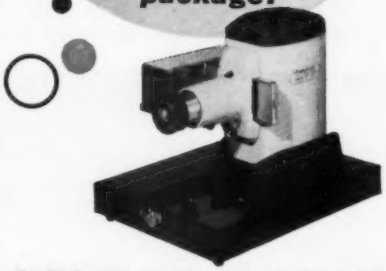

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in DK-50. It was slightly coarser than that produced by the normal Super Panchro-Press "B" exposure developed in DK-50 to 0.72, and about the same as the normal Tri-X exposure developed to a shade under 0.60.

The Ilford instruction literature recommends five different developers for the processing of HPS sheet film. Three of these—ID-48, PFP, and Contrast FF—are proprietary Ilford formulas which Alco Photo Supply is planning to distribute in this country in keeping with consumer demand. The fourth, ID-2, is a general-purpose metol-hydroquinone film formula that can be found in Henry M. Lester's *Photo-Lab-Index*; whereas the fifth, ID-11, is identical to Kodak D-76. Recommended tray developing times at 68 F range from 3 minutes in a 1:4 dilution of Contrast FF to 11 minutes in either undiluted ID-11 and ID-48, which are respectively recommended for "fine grain" and "extra fine grain" processing. Tank development data for all five formulas are also given.

Like other high-speed materials, HPS sheet film must be handled with utmost care. Inspection development is discouraged: the manufacturer insists that the film be loaded and processed in total darkness. With rough handling, the film shows pressure marks and abrasions. Our experience and that of our testing laboratory indicates that care must be exercised in development to minimize its fogging tendencies.

A characteristic of the film which we were not in a position to observe is its keeping quality under average storage conditions. Does it lose speed with short or prolonged storage? Also, are the characteristics of the various emulsions released on the market sufficiently close to provide fairly reproducible results from one to the other? Only time will furnish these answers. For the present, we can thank Ilford for a new treat—twice as much film speed as before—and hope that its day-in day-out performance will fully substantiate its promising debut.—*Norman C. Lipton.*

A Halsman Sitting

(*Continued from page* 72)

says Halsman, "the main task then becomes that of finding or inducing the expression that goes with it. Without a harmonizing expression the image, no matter how beautiful, is empty."

So the sitting proceeds with Halsman striving to achieve the union of all these factors. It is done by suggestion, cajoling, jesting, and importuning, by grunts and groans and explanations, sometimes by a reaching out and touching for a better tilt of the head. Sometimes humor helps. "You are wasting your time as an actress," he told Miss Kelly at one point, "you should be a model!" Now and then he orders an assistant to move a light, a little to one side, a little higher or lower, to change a shadow here, a highlight there. Or Yvon, his charming wife, is asked to smooth down a rebellious strand of hair. Sometimes there is a shout of triumph, a gasp of recognition when

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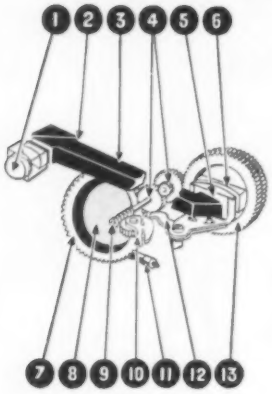

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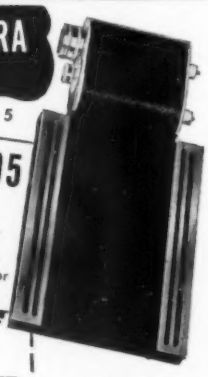

4 x 5 Model Illustrated

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My Camera is
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everything is right. "Wonderful, darling!" he shouts in an ecstasy that ends with the shutter's click.

Halsman cannot of course transfer his sense of what the image ought to be, except to the sensitive emulsion of the film. The picture sums it all up. Grace Kelly's head was at the proper tilt, the eyes looking in the right direction, and with the appropriate expression when Halsman felt they were. These are and must always be matters of judgment and taste. These are the decisions that each photographer has to make for himself. They are the decisive moments that must always and forever be arrived at privately.

But if, watching Halsman at work, you cannot "see" what he is thinking and feeling and sensing as he watches his subject, you can see something of what he does with his lights. You can observe that when a nose shadow is too obtrusive, or too long, he shifts the mainlight to correct it. But again the judgment as to when the light strikes a face effectively is an individual thing—the result of long years of experience and the complicated inheritance that constitute a man's taste.

But we can learn something very useful from Halsman's handling of the lights during the Grace Kelly sitting. For illumination of the actress' face he used only one light source—the diffused photoflood in the inexpensive aluminum reflector.

"I could have used a main source and a fill-in light, of course," he said. "But I wanted to make the lighting as simple as possible by using only a main source with a sheet of spun glass clipped to the reflector to diffuse the light. The diffuser reduces the shadows enough to make the use of a fill-in lamp unnecessary. All I had to do was to watch the position of that single lamp and to keep it placed so that Grace Kelly's face was revealed at its most beautiful."

It is useful to observe that for most of the sitting, Halsman kept the mainlight fairly close to the camera with the result that in none of the pictures are there any dense shadows on the face.

Here, for the amateur, are three basic lighting principles suggested by Halsman not as rules, but as guides:

1. In most cases place the mainlight near the camera and at an elevation slightly higher than the head of the subject.

2. If a black background is used, it is usually best to use a backlight to separate the head from the background.

3. If a white background is used for a high-key effect, it is important to give enough illumination to the background to keep it light.

For most of the Grace Kelly sitting Halsman used two photofloods on the white background to keep it white, and whenever he switched to the black-cloth background he used either the small Dinky-Inkie spot with the "barn doors" or one of the floods as a backlight to separate the head from the background.

Wizard though he may be, Halsman has no secrets. He has merely mastered his technique to a degree that enables him to get whatever effect he wants. He has mastered lighting so that it occupies

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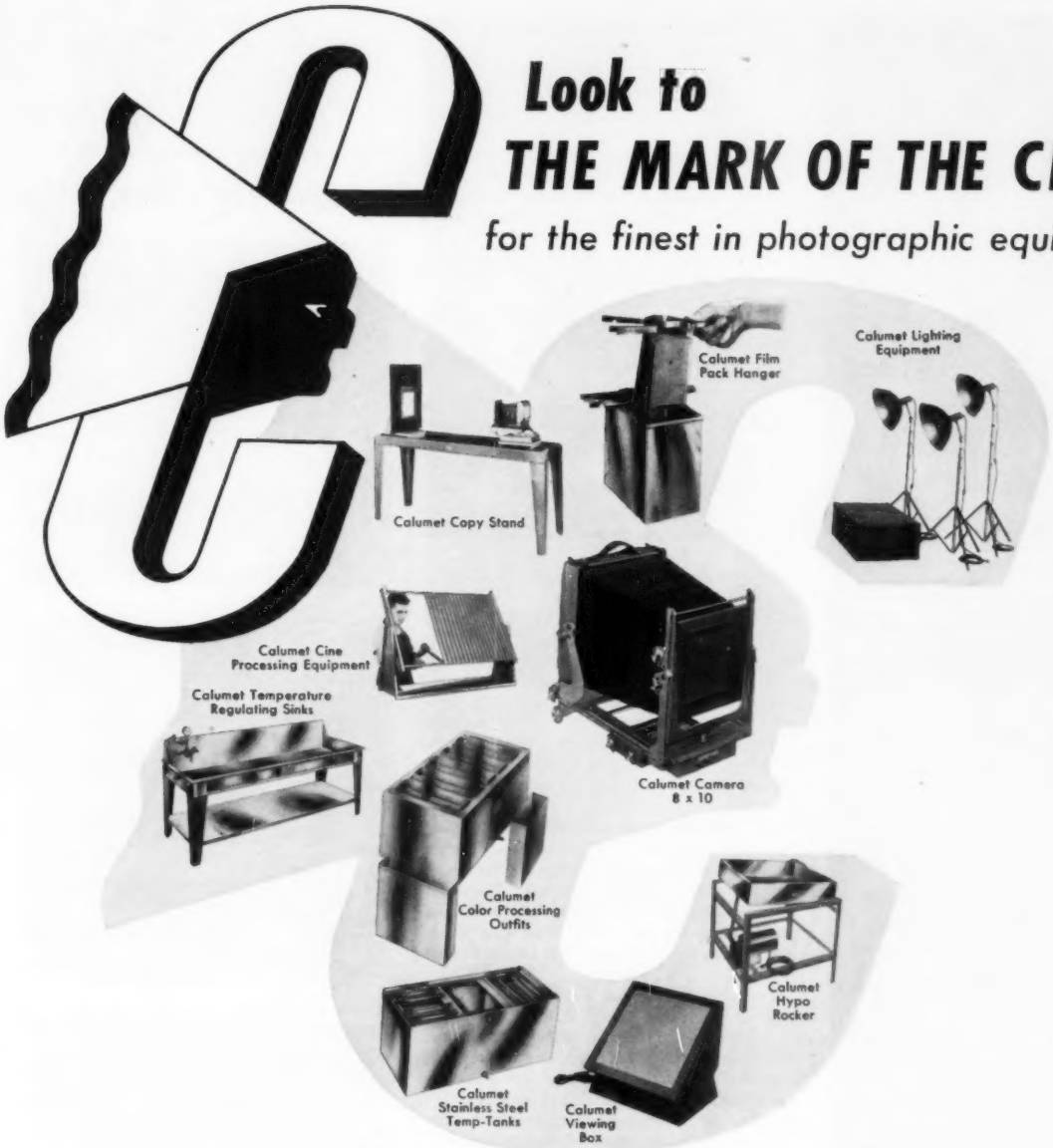

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only a minute part of his conscious attention during a sitting. The excellent tonal quality of his portraits is due to the precision of his exposure and development in relation to the lighting. There are no secrets here, either. He rates his films at half the recommended ASA standard thus giving them twice the recommended exposure, and develops them for somewhat less than half the manufacturer's recommended time.

To be specific, here's exactly how he handles Super Panchro-Press, Type B sheet film, which he usually uses:

1. The Super Panchro-Press, Type B film is rated by the manufacturer at ASA 100 (tungsten). Halsman rates it as ASA 50.

2. His developer consists of ¾ fresh undiluted DK-50 and ¼ of used solution left over from a previous developing session.

3. The film is developed for 2¾ minutes at 72 degrees with continuous agitation. Eastman recommends about 6 minutes at 72 degrees.

4. The developing is done in a tray, and Halsman has perfected a technique whereby he puts through from 12 to 15 sheets at a time, keeping them in motion by shuffling them as you might a pack of cards, continuously moving the top sheet to the bottom. This must be done rapidly so that all of the films receive the same movement through the solution.

Halsman's method of exposure and development usually yields negatives that would print satisfactorily on standard No. 2 printing papers. He uses Varigam for the control this variable-contrast paper affords him. Here again he does not use the orthodox method. Halsman is a perfectionist who strives for sharp prints, and he has found that the Varigam filters tend to soften the image slightly.

For this reason he has worked out a scheme whereby, when a filter is needed to correct the contrast, only part of the exposure is made through the filter. This also enables him to control contrast locally adding or withholding contrast by dodging or holding back through the indicated filter for part of the projection time. Halsman points out, too, that normally when you burn in part of a negative area you increase contrast. But with Varigam you have the advantage of burning-in through a soft filter, thus preventing this unwanted increase in contrast.

Always, you see, Halsman works with precision. If he is able to produce covers for *Life* magazine with the simplest of lighting equipment, it is because early in his career he experimented tirelessly with light until at length he mastered it. His eye is as sensitive to the nuances of light on a face as his mind is to the psychological forces at play beneath the surface. This, of course, is extremely important, for genuine success with portraiture can only come to the photographer who is sensitive to people and who understands them. When this sensitivity and insight are combined with technical mastery so that what is seen and sensed is revealed to the spectator in the final print, you have—if you also add a dash of continental wit—Philippe Halsman.

Over to you!

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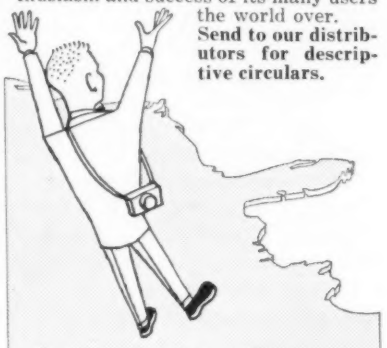

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Let's make portraits

continued from page 39

POSITION OF HEAD

1

2

3

POSITION of the subject's head in relation to the lights is equally as important as the placement of the lights in relation to the camera. The same setup—a mainlight placed at 90 degrees right—was used for the three shots of Doris, above. But notice how greatly the lighting effect changes as she turns from a profile position facing the mainlight (1) to a three-quarter position (2) to a profile position facing away from mainlight (3).

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The Federal "Store-Away", Jr. takes all negatives up to 2¼ x 3¼", magnifies them up to salon-size enlargements. Choose from three illumination systems . . . each equipped with a 3½" f: 6.3 Decar fully corrected lens that makes sharp, clear pictures.

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a camera feature

legal problems in photography

By George Chernoff and Hershel B. Sarbin
Members of the Bar of the State of New York

Photography—Business, Art or Profession?

Animal, mineral, or vegetable—business, art, or profession—what is photography?

How does the question arise and what difference does it make? The question can arise in various ways and is one of great importance legally.

A photographer receives a tax bill imposed on those conducting unincorporated business. The law exempts persons engaged in a profession. Is the photographer exempt?

A license tax is imposed on those engaged in a mechanical pursuit. Is a photographer included?

A law exempts implements of trade from levy by creditors. Is a lens an implement of trade?

Regulations are imposed on manufacturing businesses. Do they apply to photographers?

These are but a few of the many instances where the courts are called upon to define the status of photography.

In New York, for example, persons engaged in a profession are exempt from payment of the unincorporated business tax. Although photographers have not yet tested the application of this law to them, it is extremely doubtful, in view of the pronouncements of the New York courts, whether photography would be regarded at present as a "profession."

The highest court of New York has defined a profession as requiring "knowledge of an advanced type in a given field of science or learning gained by a prolonged course of specialized instruction and study."

While the New York courts have never actually ruled on this point, the courts of various states have called photography everything from a trade to a science. There is no unanimity on the subject. The language of some of these decisions is very interesting.

Over thirty years ago a British court decided that a photographer is not a professional man. The photographer offered proof to show that his photographs were different from those of the average photographer. The court recognized him as an outstanding photographer but refused to elevate him to the status of a professional man, saying:

"It was true that the appellant's work differed from that of an ordinary photographer. He had gone very much beyond the work of the ordinary trade photographer, but he did not, as it appeared to him (his Lordship) do anything in law beyond what an ordinary photographer did."

In 1890 a Louisiana court decided that a photographer was not excused from payment of a license tax which exempted those engaged in a mechanical pursuit. The court said, that as distinguished from a mechanical pursuit, photography is a science, or at least a liberal art, in which the desired results could not be accomplished by the spontaneous action of the apparatus employed, but required the agency of a photographer "who, to operate successfully, must necessarily be, and prove himself, a most intelligent artist, calling into activity not only his hands, senses, and body, but also and chiefly, in order to control them, his scientific aptitudes and superintending mind. * * * The science or art which he practices is not a useful or mechanical science or art (one in which the hands and body are more concerned than the brain), but at least, a liberal or polite art—scientific to a quite considerable extent, the practice of which is made efficient and valuable only by knowledge and skill, as the result of some science, observation, combination, and experimentation not readily acquired."

A Texas court in 1901 held that a license tax imposed on operators of photographers' galleries was not in conflict with a law prohibiting the imposition of occupational taxes on those engaged in a mechanical pursuit. The court said that "a photographer may do some work with tools of a mechanical character; that is, his business may be partly mechanical, * * * but one may have a business which is partly mechanical, such as a farmer, a surgeon, or an artist, and the like, and not be a mechanic."

A Tennessee court in 1883 ruled that a photographer is not a mechanic within the meaning of a statute which exempts mechanics' tools from seizure by creditors. The court said:

"The photographer is an artist, not an artisan, who takes impressions or likenesses of things and persons on prepared plates or surfaces. He is no more a mechanic than the painter who, by means of his pigments, covers his canvas with the glaring images of natural objects."

A Connecticut court took a somewhat different view in deciding that a photographic lens is an implement of trade, saying:

"It does not appear, * * * that he required for his work either a liberal or extensive education. In all probability some at least, and perhaps all, of the other vocations referred to above as recognized trades, would require more special knowledge, apprenticeship, and training, for their successful exercise, than this work of photography as ordinarily carried on, and presumably in this case."

A New York court denied in 1931 that a photographic studio need not comply with regulations pertaining to manufacturing businesses. The court said, "We are of the opinion that ordinary photography, as here described, may not

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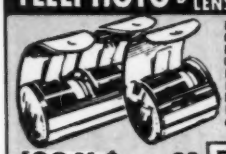

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***TAX REDUCTION SPECIAL FREE:** Your selection of any two of the filters marked * with every Spiratone aux. lens ordered. With order for set, select four free filters or pay only $4.98 and receive all ten filters listed.

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- Extra-hard 5-coating
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NEW! MATCHING TELEPHOTO AND WIDE-ANGLE FINDERS, for use with auxiliary lenses. Can be used handheld or fit accessory clip of Retina, Contessa, etc. For Argus C3, easily installed accessory clip $1.00. Finders are chromefinished, precision made. EACH $3.95. Both for $7.49.

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200 singleframe (Mercury) Masks **$1.75** } Masks fit glass
200 Square (Robot, Tenax) Masks **$1.75** } & metal binders

2x2" cardboard mounts for single frame (Mercury size) transparencies **50 for 55c**—Ship. Wt. per 100 1 lb.

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COMB. OFFER: Projector (above), 40 x 40 beaded tripod screen, Automatic slide dispenser tray (List $2.95) **$35.95**

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Yes, Spiratone brings your colorfilm costs way down, but not with surplus or off-color stock. Now the finest, freshest Private Brand colorfilm can be yours at ¼ of the usual cost. Daylight (ASA 10) or Tungsten (ASA 16) Types. Use same correction and conversion filters as with Kodachrome.

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Shipping Charge: 1 to 6 10c; 7 to 10 35c

35MM BULK, INCL. PROCESSING

27½ ft. $9.95; 50 ft. $16.95; 100 ft. $29.95 Add postage.

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New ultra speed Supertomic makes possible highspeed color shots, color under poor light, color with great depth of field. 30 exp. $5.95 incl. proc

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EK PLUS X or PANATOMIC X or SUPER XX 20 EXP.
36 Exp. each 60c, 4 for $2. Sh. Charge for 1, 5c: 3 to 5, 20c; 6 to 8 25c. **40c** 6 for $2

35MM CINEKROME*, 20 EXP. $2.95

Incl. TWO sets of color transparencies—4 day proc
Here is a hard-to-beat offer in a new color film! Cinekrome* produces negatives in complimentary colors, from which we furnish TWO complete sets of positive color transparencies (doubleframe size mounted). Cinekrome negatives produce perfect b & w prints, dye transfer prints; Cinekrome positives produce excellent color prints. Available in daylight and tungsten types, ASA 16. 3 for $7.95 *Anscolor Negative Film

CINEKROME in BULK, 27½ ft., incl. neg. processing and positive transparencies **$11.95**

35mm DAYLIGHT LOADER $4.95

including five cartridges

IF PURCHASED TOGETHER WITH MINIMUM OF $7.95 WORTH OF BULKFILM.

It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already make loader pay for itself.

LOADER, alone with 5 cartridges, **$5.95** Sh. Wt. 4 lb.

FREE FILM TONGUE CUTTER with your order for $5.00 or more of bulkfilm, or $3.95 worth of bulkfilm plus loader. For perfect shaping of tongue to assure smooth loading. Must be requested at time of purchase.

BULKFACTS: 27½ ft. yield 8 20 or 5 36 exp. loads; 50 ft. yield 14 20 or 9 36 exp. loads; 100 ft. yield 29 20 or 19 36 exp. loads.

SPRING SPECIAL Daylight Loader with 5 cartridges plus 100 feet Plus X or Super XX (our total 'regular' special price $9.99) **$7.99**

ALL-YEAR B&W ASSORTMENT: Daylight Loader, 5 cartridges, plus 27½ ft. each or Super XX, Plus X and Panatomic X all for **$8.99**

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100 ft. $3.98; 50 ft. $2.29; 27½ ft. $1.39
Shipping Charges 30c, 30c, 10c

ANSCOCOLOR. 27½ FT. $7.95

Emulsions No. 235 (Daylight) or 234 (Tungsten), same as Ansco's factory-packed cartridges. Not to be confused with other emulsions or outdated stock. Price includes 5 cartridges, 50 ft. (+8 cart.) $13.98; 100 ft. (+10 cart.) $25.95. *Shpg. Cost: 25c, 35c, 50c.*

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FREE WITH TRIAL PACKAGE: 1 ea. 20 exp. roll of Super XX, Plus X and Panatomic X (total 60 exp.). *Shipping Charge 25c*

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60 seconds range, with second markings. Current shuts off automatically at end of desired time interval. Built-in lock holds knob at desired position, until toggle is released. Adjustable stop for repeat exposures. Manual operation for focusing. Enlarger or printer plugs right into receptacle on cord timer. Sh. Cost 20c.

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CHEMICAL SCALE $3.95

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with two 12x17" Ferrotype Plates

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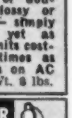

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A viewer which makes editing a real pleasure, projects brilliant 2½" x 3½" pictures in full action on the built-in groundglass screen — not just one frame at a time, but in continuous motion! Operator can adjust focus to his own vision. Easy to thread, scratch-proof, scientific ventilation of lamphousing — really a blessing for movie fans with a limited budget who know they'd have to spend $40.00 and up for a viewer like it! *Ship Wt. 4 lbs.*

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Consists of Action Viewer, Splicer with automatic scraper, new 2,000 ft. rewinds — all for the unheard-of low price of **$29.95**

Mansfield TITLEKIT, List $6.95, if bought WITH Action Viewer or Editor ... **$2.95**

REWINDS in pairs, with drag-brakes; for 8mm and 16mm:
1,200 ft. capacity, List $7.50 ..... **$4.95**
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For Leica, Contax, other 35mm Cameras (wideangle), 50mm (normal), 90mm and 135mm (telephoto) lenses—'four finders in one.' Parallax compensating adjustment from 3 feet easily visible at eye level. Elegantly chrome-finished housing with leather case. Fits standard accessory clip. *Postpaid*

It offers so much for so little
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All steel, self-aligning, self-centering stereo binders make stereo slidebinding easy. Simple snap assembly—easy to take apart and use over. No tapes or masks needed. With simplified cutting and mounting instructions. *Shipping. Wts. 3 lbs., 5 lbs., 10 lbs., 90 lbs.* in 100 lots
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A streamlined, compact 300 watt unit always cool to touch. Patented GoldE Rotilt finger-tip tilt. Perfect illumination—no dark corners. Automatic after-cooling. Built right into case. Adapter furnished for 2 x 2 slides. Accepts automatic slide changer.

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be said to be manufacturing."

It must be remembered that most of these cases were decided a long time ago and that photography has made important progress since. A vocational-guidance pamphlet issued by the Rochester Institute of Technology in 1950 indicates how specialized photography has become. There it is noted that many branches exist in the field, such as advertising photography, aerial photography, commercial photography, documentary photography, industrial and scientific photography, legal photography, medical photography, motion picture photography, museum photography, and photo journalism. Furthermore, a number of colleges and universities have seen fit to accord to photography the status of an art or science by giving courses leading to degrees in photography. These, however, are not legally-required courses as a prerequisite to pursue the practice of photography in most states. As long as this situation exists, photography cannot meet the legal test of a profession as defined by the New York courts, namely, requiring knowledge of an advanced type in a given field of science or learning gained by a prolonged course of specialized instruction and study.

Nevertheless, photography has not fared too badly in the courts. The weight of authority is in favor of regarding a photographer as an artist. The courts have almost uniformly come to the rescue of photography whenever state regulatory control has been attempted and except for a few states, licenses are not required in order to engage in professional photography. These courts have stamped photography as an innocent occupation or vocation which may be engaged in without harm or injury to anybody or to the general welfare. These decisions have saved photographers lots of money in the form of annual license fees and the trouble of having to take and pass examinations.—

Toning for Portraits

(*Continued from page* 75)

dilute the toner up to as much as 1:14.

The more dilute the toner is, the slower it will act, but the better control you will have over the process. Another point to keep in mind is that the print will tone a bit deeper even after it has been removed from the toner and placed in the wash water, therefore it is safest to take the print out of the toner just *before* it has reached the desired tone. Best way to determine how the characteristics of a paper will influence the tone and speed of toning is to make a test with a discarded print made on that paper (and which has been developed in the same type of developer).

Here are a couple of points to remember in connection with the original paper developer and the print developing time —when you are planning to tone. Prints developed in a so-called soft developer (Kodak Selectol, Ansco Ardol, etc.) will tone more readily than if a more vigorous developer (such as Kodak Dektol or du Pont 53-D) is used. The shorter the print-developing time, the better it will

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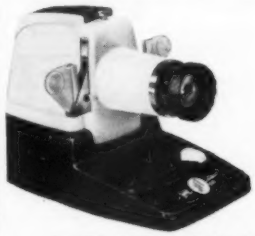

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tone. (Don't underdevelop your prints or you'll get muddy results—just keep it a bit on the short side.) On the other hand, never overdevelop or force a print in the developer—if it is to be selenium-toned.

Papers on which selenium has little or no effect (such as Ansco Brovira, Eastman Kodabromide, du Pont Velour Black and Varigam) can be toned with sepia toner.

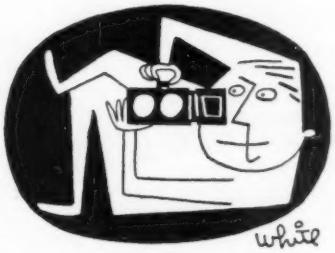
Sepia toning is a two-step (bleach and toner) process. The chemicals come in a packet containing two foil envelopes. Contents of the larger envelope are dissolved in 32 ounces of water. This is the *bleach*. The wet print is immersed in the bleach and left until the image is yellow or brownish-yellow with no trace of black left in even the deepest shadows. This may take a comparatively long time—up to 15 minutes in some cases. (It's better to leave the print in the bleach longer than necessary than it is to pull it before bleaching is complete. In other words, excessive bleaching will do no harm.)

Wash the bleached print in running water for at least five minutes. While the print is washing, prepare the toner. Dissolve the contents of the smaller foil envelope in 32 ounces of water (the rather unpleasant odor of this solution is normal, so disregard it if you can).

Immerse the bleached print in the toner. Action here is fast, will be complete in about a minute or two. Remove the print when you are sure that no more change is taking place. It will have a pleasing brown tone—the exact color of which depends on the paper used. (A print to be sepia-toned must be fully developed. Too, make your print a bit darker than usual, because it will lighten somewhat after being sepia-toned.) All toning should be done at room temperature—around 68-70 F.

When toning is completed—either sepia or selenium—the print is washed for 30 minutes in running water and then dried. Best way to dry the print is by suspending it from clothespins. Additional clothespins attached to the bottom (as illustrated on page 77) will prevent excessive curling. Toned prints should be air-dried. Heat-drying may endanger the emulsion, which may have been softened by the toner. After drying, toned prints may be handled like black-and-white ones—they no longer are sensitive to finger pressures.

Try toning for a fascinating darkroom session . . . and the satisfaction that comes from discovering a way to improve many of your photographs.—



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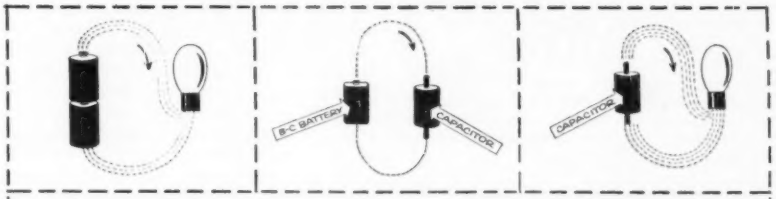

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Ed N. Lite's filtered facts

Truth and Consequences – Some local color-picture nuts just organized the EDNALITE Filter-Paint Group . . . Their Picasso slides are colossal. This sure proves that EDNALITE Color-Toning Filters make for pride instead of apologies.

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* * *

The rules of the EDNALITE Filter-Paint-Game are simple. First, never take any substitutes for EDNALITE. An "un-coated" sandwich is just that regardless of camouflage. So don't be fooled by "sandwich" ad copy.

* * *

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Alfred Eisenstaedt

(*Continued from page* 42)

of accidental, momentary changes, respond spontaneously to whatever subject lighting happens to look right.

Lighting is important in portraiture, as elsewhere, but formulas are deadly. One should learn rather to "feel the light" than to see it consciously. Practice by watching people's faces under various lighting conditions. If the lighting looks dull and weak, the subject lacks interest, but when the lighting comes from the side or from an angle, the resulting shadows round out the facial features and introduce attractive values. When the shadows are deep, an auxiliary source is usually, though not always, required to "fill in" the dark areas to achieve a balanced lighting. Such extra illumination can come from a light wall, a newspaper, a white tablecloth, light clothing, daylighting from a second window, etc.

This is the simple principle, subject to many variations. One learns lighting through observation, not from diagrams. I am not an electrician; I am a photographer, and as a photographer I have trained my eye to recognize "good" lighting rather than to arrange it. As the lighting on a face changes something happens to the face. I quickly evaluate the new effect as either good or bad for my purposes, and either shoot promptly or reject that lighting and watch for a better one. If the lighting looks hopeless altogether, I sometimes ask the subject to move to another setting where the lighting is better. For example, if he is standing with his back to a window when there is not much light in the room, I suggest that he move to one side. Or if he is sitting under a strong overhead light, I try to place him so that the face will be more evenly illuminated; so there will not be deep shadows in the eyes and under the nose. Along with the illumination of the face itself, I am aware also of the background lighting, which should not be so obtrusive as to distract attention from the portrait, but work to support the total effect. "Good" lighting shows off the subject's face and figure to best advantage; the features have form, roundness, expressiveness; they describe a personality. "Bad" lighting is often just the reverse; it is a missed opportunity, veils the subject's identity or distorts it.

One learns from experience. By taking many portraits, one learns how to take better ones all the time. In miniature portraiture, certain things are basic: one has to be interested in people as personalities; to master the technique so that it becomes as nearly automatic as possible; to work inconspicuously, and to be alert, while apparently indifferent, to the slightest change in pose and expression, to every meaningful gesture. Because changes often come and go in an instant, a necessary part of one's self-training in this field is to anticipate movements, to be ready for the unexpected. The photographer must be wholly absorbed in his subject; glowing with enthusiasm over the portrait possibilities.

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My own approach is to set up a friendly relationship with the subject. Ostensibly, I am much like a friend come in for a chat. The camera is apparently incidental, as if I had just happened by chance to bring one along with me. Because the camera is a small one and I handle it unobtrusively, the ruse works and my subjects don't take me seriously. Sometimes they don't know that I am even around. I have made it a practice to work fast even when I have plenty of time, for the prized moments of peak value do not wait. Long deliberation over a portrait often leads to static results. Instant reactions make for portraits that really count.

No longer, as in my "green" years, do I just rush in, take my pictures, and rush off again, with the fond illusion that I have really taken some portraits. Long ago, I found that an unhurried preliminary conversation pays off in huge dividends of better pictures. Now I try to create and maintain an intimate, personal atmosphere, to talk with the subject, about anything that pops into my head that I think may interest him. Soon the subject is relaxed, but not I, though I may seem to be. As the conversation proceeds at a leisurely pace, I am constantly analyzing the situation photographically, always conscious of the fact that I am there to take pictures of the person. I observe his mannerisms, gestures, characteristic attitudes, expressions. I appraise the available lighting as it falls on the subject from various angles. I note relationships between subject and surroundings. Now and then I take a picture, but without interrupting the conversation.

After a while, the subject will ask me when I am going to start taking pictures and is invariably surprised when I tell him that I have already taken quite a few, in fact enough to call it a day. People have become so accustomed to setups for portraiture that they are disarmed when I take pictures casually without any apparent preparation. The result is "painless portraiture" and natural effects.

Every person photographed should be a challenge to exploit the opportunity fully, to make the best possible portrait of that subject under the circumstances. The photographer should be intensely interested in his subject. The first step is to put him at his ease, cultivate his good will and his confidence in your ability as a photographer. One has to know how to behave with different people, whom one can call by his first name the first time one meets him, whom you should address in more formal fashion, whom one can joke with easily, who needs to be treated with some reserve. Most important: never ask people to do what they do not want to do; if they object to something, don't insist. However, I have found that a photographer can have his own way nearly every time if he simply adopts a friendly attitude toward the subject, wins his trust, does not make unreasonable demands.

In looking for the most interesting poses, I try to discover as soon as possible the dominant characteristic of the subject, then emphasize this feature so that it comes through most effectively. Thus, one man will be dignified, another will have

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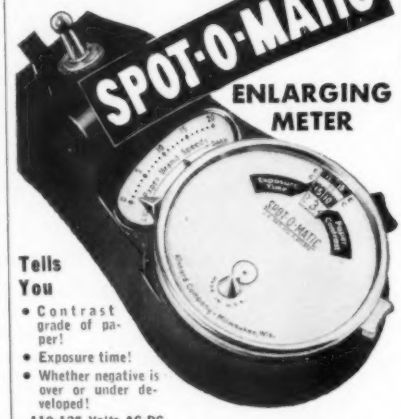

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strong, penetrating eyes with an almost hypnotic ability, others will be moody or vivacious, elegant or informal in dress and manner. When I look at a person I am often reminded of other people he resembles. This helps me to evaluate the personality and to decide on how he should be treated photographically.

Since I am a working photographer and must supply a variety of pictures to suit any layout that may be decided upon, I shoot poses from many angles. Finally, simply because I love taking portraits, I shoot a few just to please myself. I move from one angle to another quickly, taking only two or three of each. (Why work over the same ground, I feel, when other possibilities are available?) Generally, I use the 50-mm lens as I believe this lens will take care of most portraiture requirements. Often I turn to the 35-mm wide-angle where I need depth of field, as when using a foreground object for a striking arrangement, to create an atmosphere of space, or when I am in a situation where I must take candid portraits constantly, with little time for focusing. The inherent deep field of the 35-mm lens permits me to use the miniature almost like a fixed-focus box camera.

Although formerly I shot habitually at medium stops, lately I have preferred the larger stops of f/4.5 and wider because they yield a more plastic quality. I shoot mostly from the hand, even when the lighting is so dim that I must go to slow exposures like 1/5 and ½ second. For these, of course, I bolster myself against some support like a wall and "stop breathing" to assure a steady exposure.

When people ask me about technique and equipment I get annoyed. As if this had anything to do with the results I get. Everybody cooks with water. There are no secrets, no special hocus-pocus. Your most important equipment is not your camera but you, your own sensitivity and understanding of people, your developed capacity to observe and record the significant aspects of personality.

I understand I have to be technically competent, but anyone can learn competence. But one needs much more than technical ability to take good portraits. Recently I gave a talk to a group of students, and all they could ask me was questions about technique. They wanted to know how I got rid of the grain in my pictures; apparently they were not interested in pictures, but in the grain. I say, think of the picture, not of the grain.

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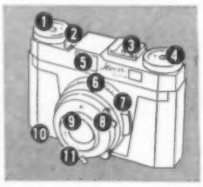

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Steichen seeking prints for Museum's *Family of Man* show

PHOTOGRAPHERS everywhere in the world are being invited to contribute to "one of the most ambitious photography undertakings attempted by any art museum"—an exhibition titled *The Family of Man*, which is scheduled to open at New York's Museum of Modern Art next January. It is the latest and most prodigious project of the Museum's illustrious Director of Photography, Edward Steichen. "*The Family of Man*," he says, "is to show the universal elements in the life of human beings and their relationships in all parts of the world." That's about as big an order as photography has ever had to fill, and the resulting exhibition promises to be a big event.

Steichen

"We are seeking," the Steichen statement continues, "photographs covering the gamut of human relations, particularly the hard-to-find photographs of the everydayness in the relationships of man to himself, to his family, to the community, and to the world we live in. Our field is from babies to philosophers, from the kindergarten to the university, from the child's home-made toys to scientific research, from tribal councils of primitive peoples to the councils of the United Nations. We are interested in lovers and marriage and child-bearing, in the family unit with its joys, trials, and tribulations, its deep-rooted devotions and its antagonisms. We want to show the selflessness of mother love and the sense of security she gives to her children and to the home she creates with all its magnificence, heartaches, and exaltations, and the guiding hand of the father toward his son. There can be special emphasis on children, as the universality of man is not only accepted but taken for granted among children. We are concerned with the individual family unit as it exists all over the world and its reactions to the beginnings of life and following through to death and burial. . . ."

Regulations: Send pictures to *The Family of Man Exhibition*, Museum of Modern Art, Post Office Box 368, Radio City Station, New York, N. Y. Unmounted rough prints are sufficient; do not send negatives. Contact prints will be permissible except from 35-mm. No prints larger than 8x10; no mounts. Published or unpublished photographs acceptable. No prints will be returned. Receipt of all photos will be acknowledged. Photographer reserves all rights to reproduction. No payment will be made or prizes awarded for any photographs. Name and address of photographer must be on the back of each print. Closing date: April 10, 1954. Do *not* write to request additional details.—

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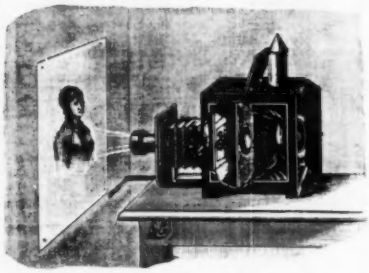

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	8 exp	12 exp	16 exp	8 exp	16 exp	8 exp	12 exp	16 exp	8 exp	20 exp	36 exp
Prices for Developing & Jumbo printing	79c	1.11	1.43	89c	1.21	79c	1.11	1.43	79c	2.25	3.95
Value of Kodak Film you Receive FREE	46c	46c	46c	56c	56c	41c	41c	41c	46c	97c	1.28

Verichrome Film Supplied on all 120-620-116-127 orders.

Plus X or Super XX Supplied on all 35m or 828 Orders. Please specify type desired.

Please send payment plus .05 postage & packaging to Ritz, 618 12th St. N.W., Washington 5, D. C. No c.o.d.'s or stamps, please!

Please include estimated shipping costs. Excess will be refunded. 10% deposit on C.O.D.'s. All items offered subject to prior sale and change without notice.

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LIFETIME GUARANTEE

If any part or parts of the FR "Special" Model 2 Developing Tank should ever break through accident or misuse, return entire tank "as is," together with 50 cents in coin and FR will replace damaged part or parts, restoring tank to perfect operating condition.

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. . . and for uniform results every time use FR pre-tested Concentrated Liquid Chemicals

8 oz. bottle **39¢** **32** oz. bottle **99¢**

Write for FREE CATALOG of FR Darkroom Equipment

THE FR CORPORATION
951 BROOK AVE., N. Y. 51, N. Y.

FOUR LIGHT-WEIGHT SPEED-LIGHTS are announced by Speed-light Center, 128 W. 32nd St., New York 1, N. Y. They are called Mighty Light AC, Mighty Light Dry Cell, Mighty Bright, and Mighty Bright De Luxe, and the Dry Cell unit is illustrated here. Mighty Lights AC and Dry Cell double their light output when used with an accessory booster costing $19.95, factory installed. Mighty Bright has a built-in booster, as does Mighty Bright De Luxe, which operates on either AC or dry cells without accessories. Prices of the units are respectively, $49.95, $69.95, $79.95, and $89.95.

VOIGTLANDER CAMERA-FLASH CASE for "Prominent" 33-mm camera is a new Willoughbys offering. Closed, it resembles a camera case, but when opened, a compartment containing a B-C flash unit is revealed. The other compartment holds the flash reflector. Models for other cameras will be available in the near future. The unit costs $29.95 from your dealer, or address Willoughbys at 110 W. 32nd St., New York 1, N. Y.

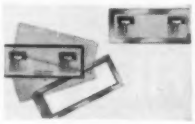
STEREO

3-D VIEWER having its own mailing container is offered for advertising promotion by Panascope Company, 461 Eighth Ave., New York, N. Y. It is sold with a slide showing three views in full color 3-D, costs 36 cents in quantity with special name imprint, and can be mailed for 1½ cents under third-class permit.

POWERS ADAPTER UNIT, product of The H. Powers Co., 6411 S. Canterbury Rd., Cleveland 29, simplifies the making of trick 3-D stereos with the Stereo Realist camera. The unit is made of light-weight plastic and has five interchangeable plates which make possible 2-3-4-5-6 exposures at one setting. Space-control and montage trick stereos are also possible. Price with instructions is $8.95, direct from Powers.

STEREO-DAPTOR is a stereo slide carrier for use with Airequipt Automatic slide-changer adapters and is marketed by Stereo-Daptor Co., 358 Sutter St., San Francisco 8. It makes possible the projection of stereo-mounted transparencies through all popular 2x2 projectors in Argus, Viewlex, GoldE, T.D.C., Ampro, Brumberger, American Optical, S.V.E., and Kodak lines. Price is $2.50 and Airequipt adapters for specific projectors cost 50 cents.

TAYLOR-MERCHANT STEREO VIEWER is a product of The Taylor-Merchant Corp., P. O. Box 52, Cathedral Station, New York 25, N. Y. Made of manila cardboard, it has coated glass lenses and a built-in focusing device, accommodates any standard slide, and folds flat into its own envelope. Retail price is 49 cents. A companion device is the T-M 35-mm Slide Viewer, with the same features. The Slide Viewer sells for 25 cents.



FRAME FOR EASTMAN KODAK STEREO MOUNTS is offered by Emde Products, Inc., 2028 Stoner Ave., Los Angeles 25. It consists of an aluminum frame with ultra-thin glass, between which the mount is slipped, and the end of the one-piece frame thereafter folded over. The new frames are not for stereo projection; the spacing is for hand viewing. Packaged 100 to a box, with 200 pieces of clear-white micro glass, the frames are priced at $14.50.

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No. 22-3

Chest is made of solid hardwood, beautifully finished and is equipped with brass plated hinges, lid stay and catch. Index and Visible Guides (numbered 10-300) help locate negatives quickly and Glassine envelopes give ample protection to valued negatives and/or prints. Takes 300 strips of 3-2¼" squares or 4-2¼" x 1⅝". Price complete with glassine, **$6.30;** with transparent sleeves, **$11.40.**

No. 22-2. Same as above, but holds 600 strips of 2-2¼" squares. With glassine only **$6.95.**

No. 35. As above, but designed to hold 1800 exposures of 35 mm. film cut in strips of 6. Has Index, Guides and Envelopes, **$5.20;** with transparent sleeves, **$8.95.**

No. 22 Nega-Tubes, to hold strips of 3-2¼" or 2-2¼" x 3¼" negatives are made of heavy, manila stock and equipped with 6 Glassine (or Transparent) envelopes. Write for prices.

If your dealer can't supply you, order direct. Send for FREE Catalog and Filing Handbook.

THE NEGA-FILE CO., EASTON 11, PA.

TIME-LAPSE ADAPTATION for the Bell & Howell 16-mm Filmo and 35-mm Eyemo cameras is made possible by two devices called the Solenoid and the Electronic Intervalometer. The Solenoid is a self-contained drive unit with wholly independent mechanism and the Intervalometer has two control dials which permit unlimited selection of cycling intervals up to one exposure every four minutes. The device plugs into any 110-volt a.c. supply. Price of the Solenoid is $175 and that of the Intervalometer is $185. Address the maker, Photovision Co., 1636 Washington, Wilmette, Ill., for full information and illustrative material.

STEREO MAILER VUE, made by Standard Camera Supply Co., 7901 Santa Monica Blvd., Los Angeles 46, is a viewer of the self-mailing type, is made by 5-ply board, and when assembled offers adjustable focusing and interocular spacing. It accepts any standard stereo slide regardless of type of mounting, and retails for 95 cents, including assembly directions and a self-mailer.

PROJECTION & VIEWING EQUIPMENT

GOLDE MANUFACTURING CO., 4888 N. Clark St., Chicago 40, announces a price reduction for its GoldE 200-watt, 2x2-in. Coronet Projector. The new list is $44.75.

KODACHROME PRINTS in a new 3x3¾" size now are available from color stereo transparencies. Eastman Kodak Co. points out, however, that the new size prints can be made only from 23x24-cm or 24x24-cm transparencies exposed on 35-mm color film. Price of such Kodachrome prints is 75 cents each. Order through your Kodak dealer.

SEQUEX is a filing label for transparencies, slides, and negatives manufactured by Cargille Laboratories, Inc., 117 Liberty, New York 6, N. Y. The labels are numbered in one set from 1 to 500, in another from 1 to 1,000, and a third from 1 to 5,000. They have an adhesive back protected by a secondary backing which is peeled off at time of use. Respective prices are: $2.50, $4, and $18.

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• Eye-level groundglass focusing, full size bright image 24 x 36mm. • Built-in rangefinder for critical focus control. • Shutter speeds from 1 second to 1/1300 second, all selected on one dial. • Synchronizes any flash bulb. • Synchronized AT ALL SPEEDS and for Strobe. • Interchangeable lenses, helical focusing. • Accessory lenses available from 35mm to 600mm, all coated. • Focus at any time — not necessary to cock shutter to view scene on groundglass. • Built-in depth of field scale always visible. • Built-in ASA speed indicator for film in use. • Satin chrome trim, genuine leather covering, fully opening back, heavily knurled knobs for easy gripping. Uses standard 35mm cartridges — black & white or color, 20 or 36 exposures. • Complete accessory line for special uses, medical, scientific, industrial, etc.

RECTAFLEX ROTOR complete with Angenieux 50mm F1.8 Lens, Pistol Grip and Interchangeable Rifle Stock	$585.00
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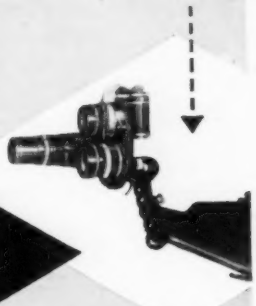
Angenieux 90mm F2.5	84.00
Angenieux 135mm F3.5	75.50

All Prices include Tax *Literature on Request*



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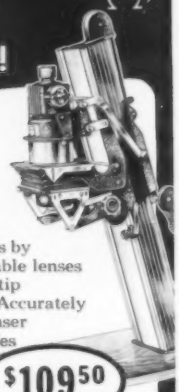

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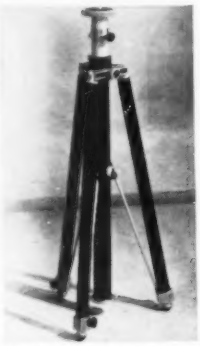
PRICES of enlargers do not include lens, are slightly higher on the West Coast.

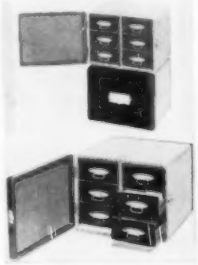
DARKROOM EQUIPMENT

PREMIER DE-LUXE ROTARY DRYER, introduced by Photo Materials Co., 334 N. Bell Ave., Chicago 12, has no surface screw heads to rust, offers adjustable heat control with dial indicator, and automatic squeegee action by means of a heavy rubber roller held in contact with the drying surface by spring tension. It dries both matte and glossy prints and has an apron to act as a table to predry prints before feeding them into the dryer. Premier operates on 110 volts a.c. and draws 175 watts. Two sizes are available, 12x28 inches at $27.50, and 24x28 inches at $49.95.

MISCELLANEOUS



ARKI TRIPOD is an importation of Karl Heitz, Inc., 150 W. 54th St., New York 19, N. Y. It is said to combine maximum sturdiness with minimum weight, and is of new construction. Extensible aluminum legs have rubber tips and a center column with air-pressure brake provides a fourth leg fixable at any height by a clamping ring. Unextended height of the tripod is 26 inches and it measures 64 inches at full extension. A black Cellon covering with grooves provides protection, and all three legs are spread equally when one is pulled outward. Weight is 6 lbs. and price $49.95.



LIBRARY CABINETS in improved design are announced by Barnett & Jaffe under the name Baja. Of sectional type, the cabinets now have a lid in front with identification card holder attached. The interior is now said to be completely dustproof. A carrying handle is available at extra cost to convert any Baja cabinet to portabil ty. Prices range from $20 upward for 2x2's, reflex, and stereo types.

RICOHFLEX LENS SHADE also acts as a filter holder and is an importation of Photographic Importing and Distributing Corp., Valley Stream, N. Y. Of new design, the device accepts a standard Series VI filter without screwing in and the spring-type holder retains the filter in a plane-parallel position. A slight turn as indicated by an arrow locks the adapter portion to the camera lens so it cannot be pulled off unless turned to the "open" position. The shade fits Ricohflex and other lenses of 36-mm diameter and costs $3.50.

SCREW-IN ADAPTERS for the Leica *f*/2.0 Summicron, the Rolleiflex 2.8, the Angenieux *f*/3.5 28-mm Retrofocus, and the Canon 50-mm *f*/1.5 Serenar, are now available through EdnaLite Optical Co., Inc., 200 N. Water St., Peekskill, N. Y. This rounds out a comprehensive list of adapters covering 110 still camera lenses. Such list, cross-referenced, and showing the adapter needed for each lens and listing various lenses each adapter will fit, available from EdnaLite.

JEN PRODUCTS SALES COMPANY, 419 W. 42nd St., New York 36, N. Y., has announced the Jen Pink Eye Eliminator Set, intended to overcome the "pink-eye" effect

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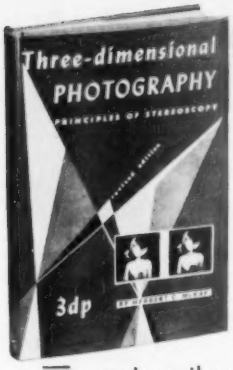

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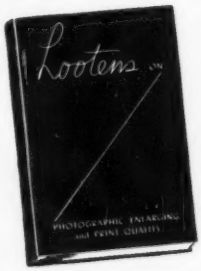

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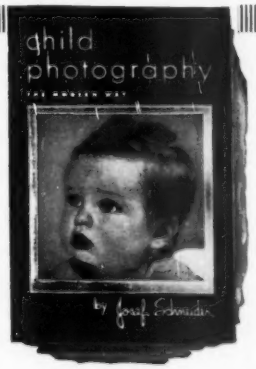

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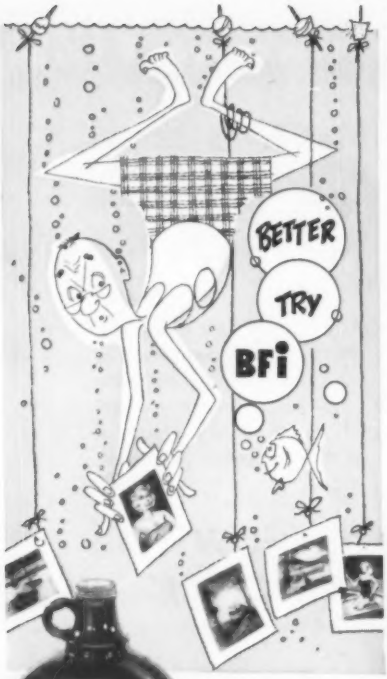

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Prints lie flat, stay flat without a print straightener, weights or presses. They'll be free of cracks or crazing—are flexible and pliable even after lengthy use or storage.

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which occurs when portraits are made with the flash too close to the lens. It may be used with all stereo flash guns as well as the Jen B-C Pocket Flashguns, Model SE for the Revere and Model SR for the Stereo Realist. The complete kit, designated as Model PE, costs $4.95.

GOBO STAND permitting lighting control like that in major studios has been added to the line of Natural Lighting Corp., which has just moved to larger quarters at 612 W. Elk St., Glendale, Calif. The N.L.C. line is marketed under the trade name of "Colortran." The new Gobo Stand is adjustable from 2½ to 10 ft. and weighs 3½ lbs. It's supplied with "flags" for blocking off areas of light and also screens and nets for diffusion. Price is $28.75 complete.—

contests and markets

CONTESTS

GRAFLEX announces its 1954 contest offering $10,000 in cash prizes to winners in the following six classes: Teen age, Amateur, Professional, Press, American Scene, and Magazine Assignment. Entrants may compete in all classes for which they are eligible, but the two latter classes are open to all. Pictures must specify in which class they are to be judged. Ten 8x10 black-and-white prints, five color transparencies and five magazine-assignment entries (which must contain from 8-20 pictures telling a coherent story), may be submitted by each entrant. In addition to cash prizes, the Fourth Annual Graflex IMP Press Fellowship will be awarded. Pictures must have been taken with a Graflex, Graphic, Crown, or Century camera, since February 15, 1953, and must be submitted before March 1, 1954, to Graflex, Inc., Rochester, N. Y. Complete rules and entry blanks are available from Graflex dealers.

WESTINGHOUSE ELECTRIC CORP. has announced its photoflash contest featuring pictures of people and pets, open to persons who derive less than one-half their income from photography. Black-and-white pictures must be accompanied by box tops or wrappers from Westinghouse products, and have affixed the contest entry blank covering technical data. First and second prizes, respectively, will be a two-week vacation trip for two to London and Paris, or $2000; and a two-week vacation trip to Bermuda, or $1000 in cash. All entries and requests for information should be sent to Westinghouse Photoflash Contest, P.O. Box 340, New York 46, New York.

MARKETS

W. S. ROBERTS, INC., is in the market for 4x5, or larger, color transparencies of pictures suitable for covers, calendars, illustrations, and advertising. Photographs should be of pictorial interest or have a strong emotional appeal. Send inquiries to W. S. Roberts, Inc., 140 Fox Bldg., Philadelphia 3, Pa.

THE EXAKTA ANNUAL, which will be published yearly, is in the market for black-and-white prints and color transparencies taken with the Exakta, as well as technical and general articles on the use of the Exakta. Prices paid will depend largely on how the material is used. Unused material covered by return postage will be returned. Send inquiries to George Berkowitz, 25 Jones Street, New York 14, New York.—

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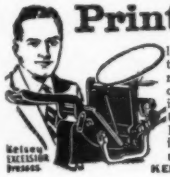

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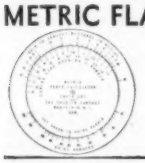

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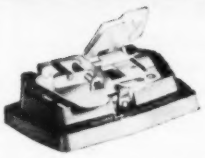

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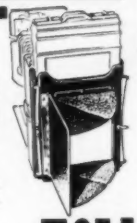

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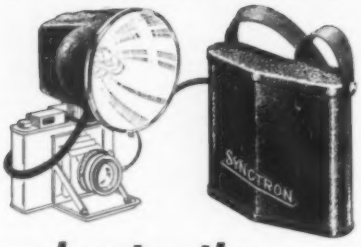

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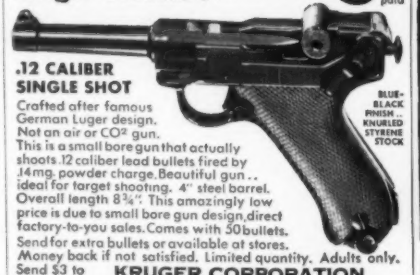

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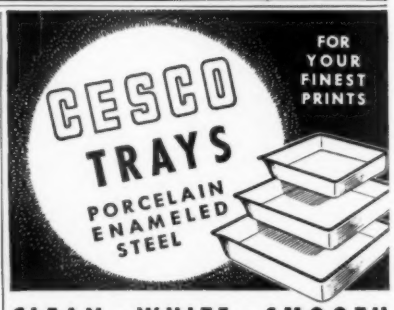

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Write for Catalog No. 154, Mr. White, Dept P

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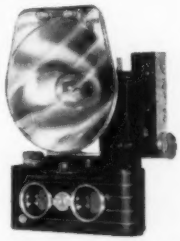

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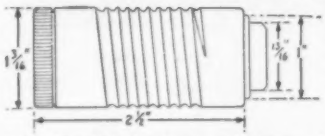

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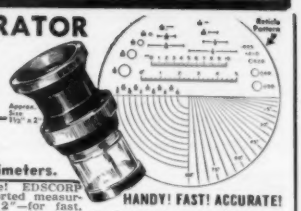

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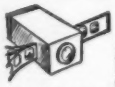

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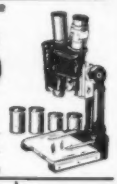

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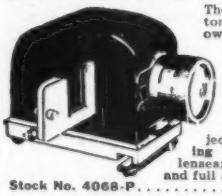

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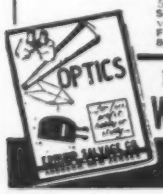

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